

JULY 20, 1961 35¢

Down beat

THE BI-WEEKLY MUSIC MAGAZINE

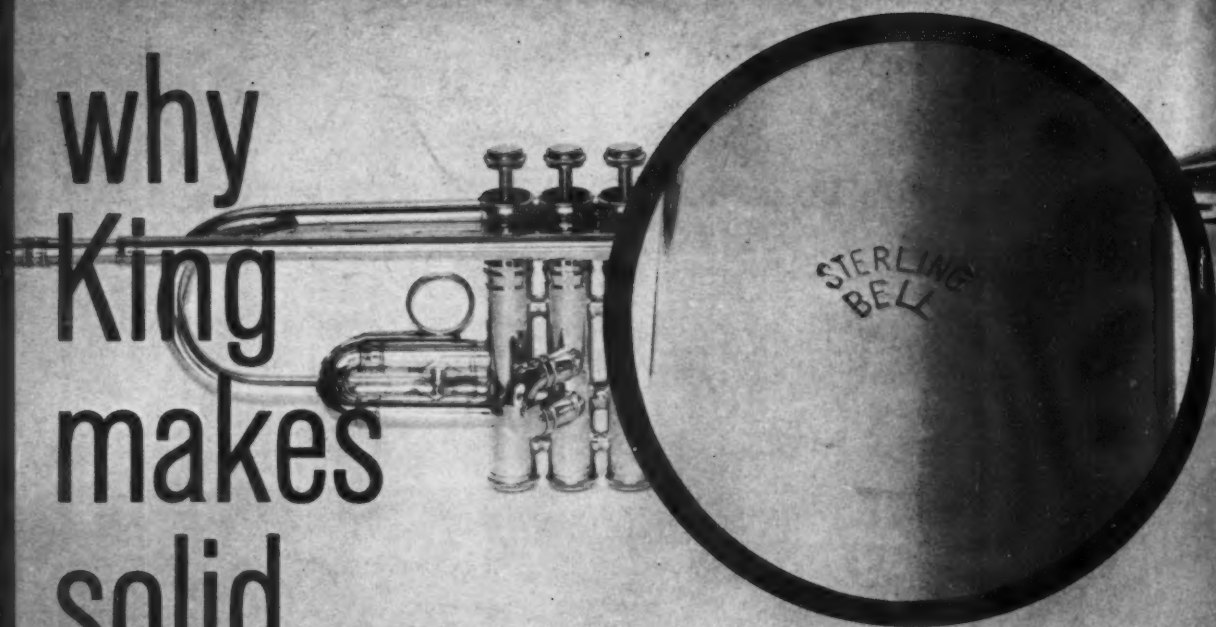
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THE EDITORIAL

The festival season is upon us, and a crucial season it is for the big jazz extravaganzas. Will they survive? Or will so many of them lose money, as they did last year, that the festivals will become another forgotten chapter in the history of American show business?

It is not merely idealistic to say that those that deserve to survive probably will survive. There is nothing idealistic about Darwinian natural selection: those creatures that are strong and suited to conditions make it; the others

don't. So it will probably be with festivals.

What is it that makes a festival worthy to survive?

Just this: that it have some sort of idea to sustain it, a central unifying conception to justify its existence. Nor does a promoter's desire to make money constitute such an idea.

Jazz, whether those whose music business thinking is geared to the 1940s can see it or not, today has more in common with other forms of art music than it has with popular music. The audience is an art music audience, with

all the characteristics of one: it considers itself a minority of superior taste; it listens to music in an active rather than a passive manner; it considers music of central importance to the progress of the human spirit; it tries to be discriminating in its artistic judgment.

To appeal to such an audience, it is necessary to have some sort of artistic purpose, and it is abundantly clear that the old Newport festival collapsed in chaos precisely because of the lack of inner purpose. (There are signs that the new Newport may be different.)

Not all jazz festivals have been flagrantly and exclusively commercial. The modest festival staged at Virginia Beach by musician Tommy Gwaltney has turned out to be a credit to jazz.

In the past few years, the festival that has set the pace has been Monterey. Not that it has been perfect. But it has been apparent from the beginning that the organizers and directors of the event have had an esthetic purpose: to have sought to present jazz for the purpose of enhancing jazz.

A very specific idea will infuse this year's Monterey festival: Ellington. Members of the Ellington band will perform on opening night. The following afternoon is being referred to as "Ellington carte blanche" — because Duke has been told to do whatever he feels like doing. This is a kind of esthetic freedom that comes all too rarely to jazz artists.

On the afternoon of the festival's closing day, Monterey will present Dizzy Gillespie with his quintet and big band. For those who have never heard Gillespie with a big band — and there are those among his partisans who claim that this is where he is at his supreme best — it will be a rare opportunity to hear Gillespie in a fitting setting. When festivals offer such programs as this, then they are fulfilling their function — the function of making it possible for the jazz lovers to hear things he would otherwise be unable to hear. This is an entirely different thing from jamming a bunch of artists together on a program allowing insufficient time even to warm up properly.

This is purposiveness in a festival. There are signs that the lesson of Monterey is spreading. Evansville, for example, presented Ellington on two nights, as well as a special Gospel program organized by Gary Krametz. Evansville shows indications of becoming another thoroughly purposive festival.

Indeed, there are signs — albeit early ones — that all the festivals are pulling up their socks. Let's hope so.

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VOL. 28, No. 15

Readers in 86 Countries
Japanese Language Edition Published in Tokyo

JULY 20, 1961

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ON THE COVER

This is *Down Beat's* annual guitar issue, and David Stone Martin's lean musician on the cover symbolizes the entire family of jazz guitarists. On page 19 begins a composite article on three of the most important of today's jazz guitarists—Jimmy Raney, Bill Harris, and Wes Montgomery.

THINGS TO COME

Each year since its inception, *Down Beat's* International Jazz Critics Poll has grown in scope and importance. This year, 41 critics, from countries throughout the western world, voted in the poll. Thus the poll results are a composite of the views of all the important jazz critics. The results of this year's poll will appear in the next issue, Aug. 3, on newsstands July 20.

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STRAIGHT TALK

FROM TEDDY CHARLES:

Everyone I know has tapered off on their record buying. After all they've got a full collection representing their favorite Jazz artists, and most new releases are just a rehash of the same old thing. In fact, Mort Fega, famed New York disc-jockey, spelled out this sad state of affairs for me the other night when he said, "One record after another sounds exactly alike no matter who the artist, with the exception of the creative few." I agree completely with Mort, but I would like to point out that at Warwick we are interested only in the work



TEDDY CHARLES, WARWICK JAZZ A & R DIRECTOR, DURING RECORDING OF PEPPER ADAMS, DONALD BYRD "OUT OF THIS WORLD" (WARWICK 2041)

of these creative few, and as a result, I can call to your attention at least two albums that are outstanding in this respect. Firstly, our recent release "THE SOUL OF JAZZ PERCUSSION" (Warwick 5003)

has been critically acclaimed in publication after publication as the best Jazz Stereo record ever made. But beyond that, the record presents music of Jazz creators of the calibre of Booker Little, Pepper Adams, Paul Chambers, Bill Evans, Philly Joe Jones, Donald Byrd, Curtis Fuller, Ed Shaughnessy, Addison Farmer, Mal Waldron, Don Ellis, Armando Peraza, etc. playing highly imaginative works by Waldron, Shaughnessy, Tom McIntosh, Lonny Levister, Byrd and Bird. These men have produced an opus unique as a Jazz listening experience.

HIGH FIDELITY MAGAZINE says it better than me. "THE SOUL OF JAZZ PERCUSSION"—achieving real freshness with percussive spectacularities—uncommonly original musical material in which the featured percussion playing—is skillfully integrated—is a wealth of imaginative improvisation—the stereoism is ingeniously exploited—it invariably is musically meaningful."

For another example of some unique playing-writing, "JAZZ IN THE GARDEN" (Warwick 2033) presents the Teddy Charles N. D. Quartet, with Waldron, Shaughnessy, Add Farmer, and Charles along with Booker Little, and Booker Ervin. Little, who is regularly with Max Roach's group, is to me the most creative of the new trumpet players. Definitely into something else! As for Ervin, I made his first record on Bethlehem and so I was happy to present him again on my first album for Warwick. The Stereo on this one also came in for particularly favorable comment.

Of equal interest are: "OUT OF THIS WORLD", Pepper Adams-Donald Byrd Quintet (Warwick 2041); "BOSS OF THE SOUL-STREAM TROMBONE", Curtis Fuller with Lateef, Hubbard, Bishop, Catlett, and Martin (Warwick 2038); "NAT WRIGHT", Nat Wright (Warwick 2040).

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education in jazz

—by Johnny Richards

In the last ten years, the high percentage of young musicians joining bands have been music school graduates. The young musician of today tends to take his work seriously. He wants to do his work well.

Berklee School of Music in Boston does wonderful things in its courses for young musicians. The Berklee student has command of all his tools. He relies

on his training just as an attorney or doctor can.



Johnny Richards

In my association with Berklee trained students I've been impressed with their adaptability. You don't have to explain every phrase as long as the

parts are written correctly with proper dynamics and full value. That's something some musicians have a tendency to fluff over . . . when to cut off a note or how to attack. The leader or arranger of any band has to have cohesion in his group without spending too much time rehearsing. Time is very important.

It's a great kick to me to see the way the Berklee students pay attention to the finer points of intonation and phrasing. Talent and the will to work and work hard are important—but, believe me, even more important for career musicians is a solid music education.

Johnny Richards

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CHORDS AND DISCORDS

Clear Sailing for Clare

I would like to kill two birds with one stone. First, I would like to thank Gene Lees for his fine review of Dizzy Gillespie's album, *A Portrait of Duke Ellington*, arrangements by Clare Fischer (DB, April 27). Second, I want to thank John Tynan for his enlightening article about Fischer (DB, June 8) . . .

I had the good fortune to meet and have a lengthy discussion with Fischer in Fort Lauderdale, Fla., recently . . . I was completely taken with this dedicated, sincere, and warm young man. From here on, I'm a devoted fan of his.

His whole life is wrapped up in his music. His goals and aspirations are indeed high, but I have no doubt that he will attain these in his stride. Clare Fischer is indeed a *Star on the Rise*.

Miami, Fla.

Ronald M. Stutzman

Calling Dr. Chand

In the June 8 issue of *Down Beat*, there was a letter written by Dr. Richard Chand printed in *Chords and Discords*. In it he criticized such people as Ornette Coleman, Eric Dolphy, and Charles Mingus.

Dr. Chand is connected with the Contemporary Improvisations Quartet, which advocates the so-called Fourth Stream of Jazz. I'd like to know what are the actual concepts and principles of this group and of Dr. Chand concerning modern jazz as it "should be played."

Philadelphia, Pa.

Dankar Bilyl

Wild Bill Was There

Regarding the correspondence of David L. Braun about *Jazz of the Forties* and Wild Bill Davison (DB, May 11). The reason Davison was not listed was that, although he was listed in George Hoefer's original notes for the album, Bob Maltz did not have him on the roster of performers and was not sure he was there when the album was cut.

As Braun points out, Wild Bill definitely was there, and we will list him in the next issue of the record.

New York City

Moses Asch

Folkways Records Corp.

Sam's Not Cooked

I have been awaiting the arrival here in Trinidad of Sam Cooke before writing to you about the story in the Jan. 19 issue headlined Promoter Is a Smash, but Sam Is Cooked, which may have given your readers the wrong impression of Trinidadians.

Your story is factual with respect to the bogus advertisement here in 1960 of Cooke's personal appearances and the disappointment of his many fans. But, to say that "the name Sam Cooke prompts clenched fists among the islanders (of Trinidad)," couldn't be further from the truth. Actually the identity of "the Caribbean con man" is well known here, and it is his name that prompts the clenching of

fists lightened of several West Indian dollars.

Sam Cooke's April 1961 engagement in Trinidad was a tremendous success. The sales of his records (which never have faltered) have accordingly hit a new peak, and everything "cooks" even better than before.

As for the phony promoter, Trinidad has taken appropriate revenge: his hoax is now recorded forever in the rogues gallery of Trinidad's famous musical medium—the calypso.

Port of Spain, Trinidad

Leslie C. D. Lucky-Samaroo

A Gauntlet Cast

I have noticed that the term "soul" in jazz, is one of the most disgusting words in the English language. I honestly don't think we have progressed from the Gillespie-Parker school. Bad jazz is entirely too dominant, and most jazz performers suffer from the stigma of being put down, so to speak, by the average listener because he is not understood.

How many people can mention Les McCann or Cannonball Adderley in the same breath as Sonny Stitt, John Coltrane, or Bill Evans is beyond me. By the same token, to classify Ray Charles as a jazz performer and hail him as a genius shows the stupidity of the average listener. With all due respect to the man, I wonder how they can call him a genius and forget such fine musicians as Randy Weston and Mal Waldron, who definitely aren't geniuses but are just good jazz musicians.

I hope to be a jazz musician one day, but when I see the music world around me, I wonder if I should stop learning scales and hire Fabian as a singing coach. I know I would make more money that way.

The record companies are content to record a jazz performer 20 times a year and still push each one of his recordings as a great new album when this is technically impossible.

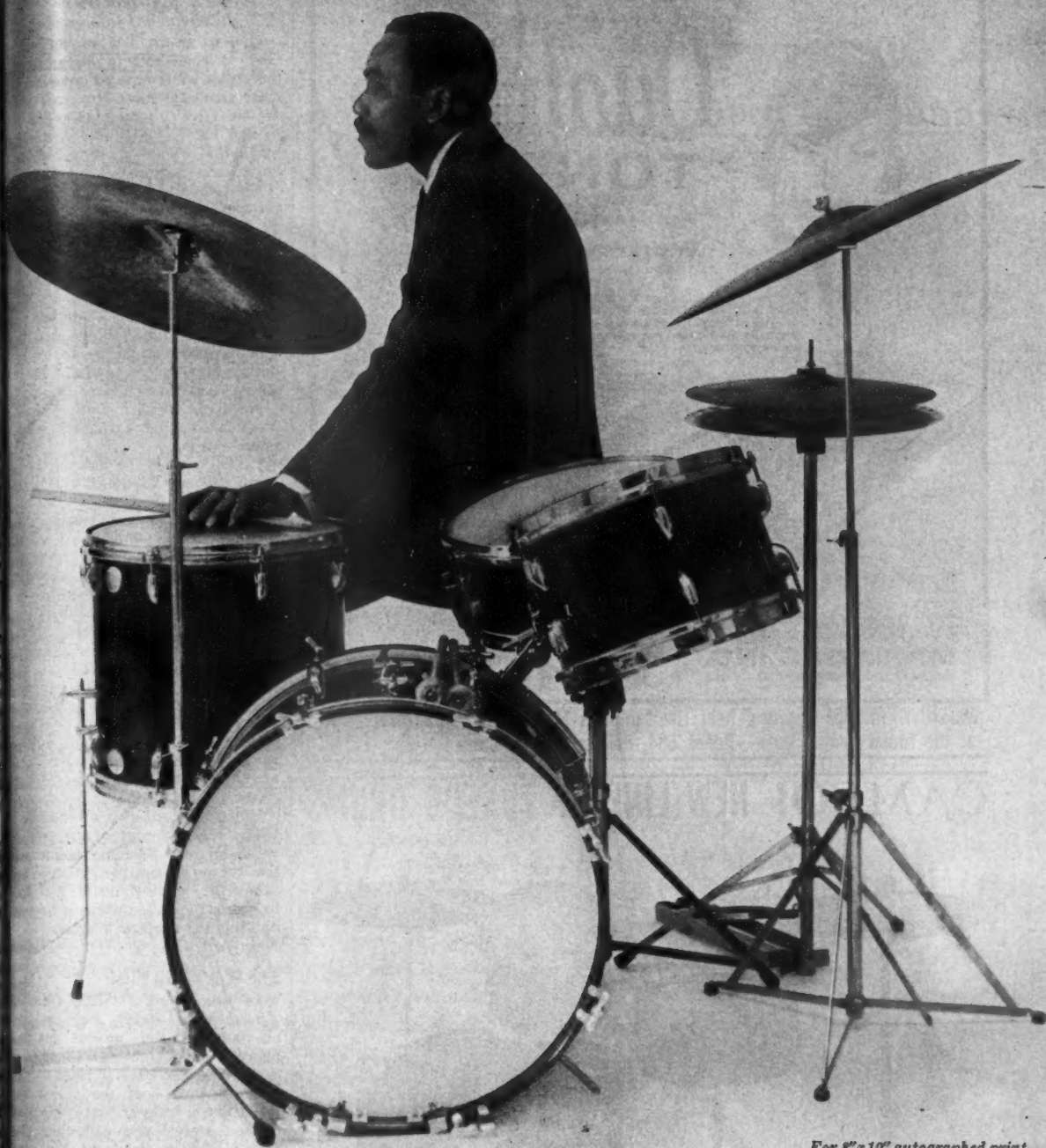
Jazz as it stands today is too commercial, and if it keeps up at this pace, there will be no great jazz musicians in the future, because there won't be any competition. Everyone will get on stage and play 12-bar blues and be satisfied because the people at the tables are patting their feet.

The only remedy for bad jazz is to bring it out in the open. The people have to be shown what constitutes good and bad jazz. Music colleges should have free courses in music appreciation, so that a listener can understand, to a certain degree, what a soloist is trying to say. Then he would have a valid reason for disliking someone and not just condemn him because he isn't "funky."

I speak not only for myself but also for a number of my friends who are studying music.

(Continued on page 8)

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CHORDS

(continued from page 6)

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Until then, I'll just learn the changes because if it keeps up at this rate, that's all I'll have to know.
Springfield Gardens, N. Y.

Joseph K.

Credit Due

I'd like to take this opportunity to send a letter written to you last year by Eric Wilkins in which he protested M-G-M not giving him arranging credits on an album recorded by Harry James.

Noncredit for arrangers is, indeed, a deplorable situation. I recently ran into the same problem.

Having written the bulk of the arrangements for two albums by Maynard Ferguson and Chris Connor (*Double Exposure*, Atlantic 8049, and *Two's Company*, Roulette 52068), I expected, naively perhaps, to be given credit for them. Unfortunately, this was not the case. The credits on the Atlantic album consisted of eight words in very small type in a lower corner of the album cover. The Roulette album failed to mention the arrangements at all. . . .

If these arrangements were the work of a run-of-the-mill singer background singer, I wouldn't mind so much. But they're not. They are the result of four months' hard work—selecting tunes, writing, changing and rechanging, rehearsing, editing, and programming. . . .

When a record company has liner notes telling the life story of the artists, which we've all read 88 times before, and the liner lists the musicians, the producer, the engineer, the photographer, the guy who brings in the coffee, there is no excuse for omitting the arranger's name. . . .
New York City Don Sebestien

The Way of All Flesh

In your April 27 issue Gene Lees' *Afterthoughts* stated that the cellist in his father's string quartet cut the flesh between his thumb and forefinger in order to give him greater reach.

Since when does the thumb figure in reaching on a cello? Since the thumb is hooked around the cello and plays no part in the fingering of the instrument, what difference does it make how great the gap is between thumb and forefinger?

This guy really must have been a nut. I bet he cut the wrong hand, too!
San Francisco, Calif. Conrad Madison

Scholarship Thanks

I would like to thank *Down Beat* and the Hall of Fame Scholarship judges for awarding me one of the scholarships at the Berklee School of Music. You could never guess how thrilled I was when I learned of it.

I can only thank you again for the chance of my life. . . .
Beloit, Wis. Anton (Tony) Scodwell

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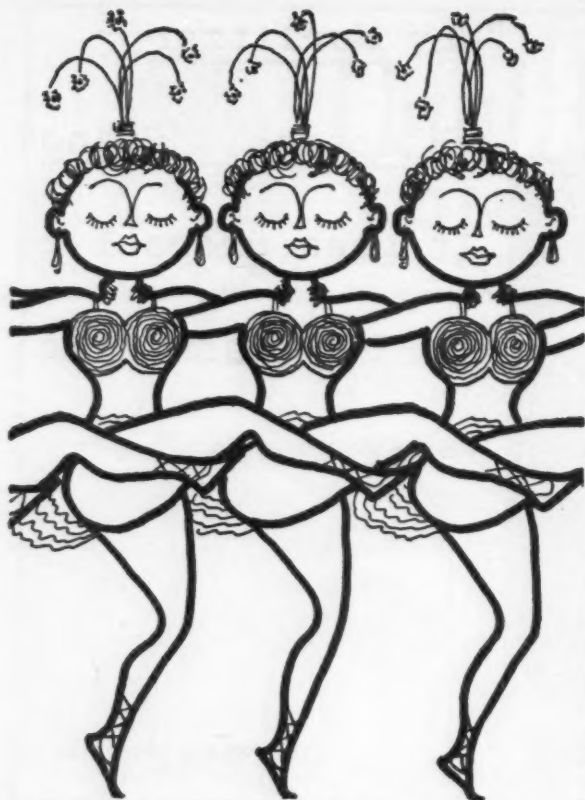
Pianist-humorist Stan Freeman hits the recital, concert route hard. His versatile talents in classical and jazz piano and humor call for a most versatile personal instrument—the Wurlitzer Electronic Piano. It goes where he goes (as he says, darn near everywhere) because it's portable. He plays it wherever he wants because all he needs is an electric outlet. (He even practices in private using earphones!) And, the Wurlitzer Electronic Piano is always in tune, no matter where or how it goes. It's perfect in size for any hotel room, in tone and volume for any night club.



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NEW YORK

The nation's nonmusic press noted two jazz happenings this month. Boxer Archie Moore, who retained his light heavyweight championship and who is about to become the publisher of a jazz magazine, skipped rope during training to the rhythms of jazz piano. Reporters noted that his favorite training tune was *Pinetop's Boogie*. More complex and revealing was *Newsweek's* interview with Cannonball Adderley. Expressing the view that critics damn him because his records now appear on best-selling lists, Adderley said, "I'll be crying all the way to the bank." Some will recall that this phrase originally was attributed to various members of the *Liberace* family.

Author John O'Hara, asked whether he had seen Frank Sinatra in the 1957 film version of *Pal Joey*, said, "No, I didn't have to see Sinatra. I invented him." Sinatra seems to be one of the few persons who won't appear this year at a jazz festival. They're being held in every corner of the world. The German Jazz Festival led off with much-expressed fear about Newport-like disturbances. But none occurred, and critics cheered altoist Arne Domnerus, pianist Thelonious Monk (described as "the highest priest in jazz"), and Spanish pianist Tete Montoliu. The third Mexican National Jazz Festival, held on June days chosen to coincide with guitarist Charlie Byrd's U. S. Information Service visit to Mexico, presented more than 60 performers, jazz films, television shows, and Mexican and U. S. musicians.

Auckland, New Zealand, celebrated its 13th music festival with a performance by the Modern Jazz Quartet, the only jazz offering during this classical event . . . The second Yugoslav Jazz Festival took place in early June with more than 25 groups taking part (altoist Phil Woods has said Yugoslavia has so many superb jazz musicians that it would immediately emerge as a leading European jazz power if some of the curtains came down) . . . Eddie Barclay, president of France's Barclay-Mercury, said during the recent *Daily News* festival in New York that his commercial director, Jacques Souplet, will produce the second International Jazz Festival, at Antibes Juan-les-Pins July 17-23 (not to be confused with Belgium's third International Jazz Festival). On the programs will be Ray Charles, Count Basie, Helen Humes, Les McCann, Shirley Scott, Arthur Taylor, Freddie Redd, Jackie McLean, and Louis Armstrong, plus jazz talent from all over Europe . . . Definite, but not so star-struck, is the first Scandinavian Jazz Festival, to take place Aug. 3-6 in the small Norwegian town of Molde (population 8,000). The promoters (the Storyville Jazz Club in that city) expect 50 musicians from Norway, plus guests from Sweden and Czechoslovakia.

Also still to occur is the Festival du Jazz July 29-30 in Comblain-la-Tour, Belgium. Now in its third year, this festival was originally conceived by Joe Napoli, who once managed Chet Baker. As a GI, Napoli fell in love with the little town. After the war, he returned to discover that the church was still in ruins. He suggested a jazz festival as a

(Continued on page 66)



SINATRA



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Down Beat

July 20, 1961

Vol. 28, No. 15

DISNEYLAND SWINGS WITH GOODMAN

Benny Goodman's recent series of six one-nighters at the famed Disneyland playground in Orange County, Calif., with his first big band since the Brussels World's Fair, officially opened a 1961 summer season during which more musicians are being employed at the park than ever before. A total of 71 musicians are working at Disneyland until Oct. 1.

The clarinetist, who was paid a reported \$20,000 for the half-dozen appearances beginning Memorial Day weekend, worked with a band mainly drawn from Los Angeles Local 47.

Included was a bevy of studio stalwarts, many of whom had worked with Goodman in the past. Stan Wrightsman, piano; Jimmy Wyble, guitar; Morty Corb, bass; Mickey Sheen, drums, made up the rhythm section. The trumpet section comprised Cappy Lewis, Manny Klein, Frank Beach, and George Werth. The trombonists were Dick Nash, Pete Carpenter, and Ed Anderson. In the reed section were Plas Johnson, Skeets Herfurt, Morey Crawford, Les Robinson, and Bill Hood.

Singer Gwen Johnson earned repeated and lusty applause. At one point she held the hundreds crowding the bandstand in hushed silence with a wordless vocal à la the late Ivie Anderson.

Goodman stayed with old favorites, both instrumental and vocal, and the appreciation of his audiences was evident as cries went up for *Sing, Sing, Sing*; *One O'Clock Jump*; and *And the Angels Sing*.

For the most part it was a mature crowd, composed in large part of parents with their teen-aged sons and daughters. But it was not an adult party by any means. The dancing area was crowded with youngsters; others in the under-21 age bracket pressed as close to the stand as possible. Many were obviously impressed by what they heard and some stood literally open-mouthed while Goodman and drummer Sheen dueted in *Sing, Sing, Sing*.

Business by the Goodman band was, according to Disneyland spokesmen, "gratifying."

Sharing the \$300,000 summer music budget at the park is a cross section of groups, including the Elliot brothers' 10-piece, which has been playing there since the playground opened. Lloyd and



BYRD RETURNS

Guitarist Charlie Byrd is seen here returning from a highly successful 14-week State Department tour of Latin America. Greeting him at Washington airport are, at left, Pete Lambrus, who operates the Showboat, where Byrd is usually in residence, and Heath Bowman, chief of the education division of the State Department's bureau of cultural affairs. With the guitarist is his wife, Ginnie.

Bill Elliot, studio musicians, are credited with building youthful interest in live dance music at the park.

In the evenings there is traditional jazz aboard the riverboat Mark Twain, played for dancers by pianist-leader Harvey Brooks and featuring veteran New Orleans banjoist Johnny St. Cyr, now 72. Daytimes, a somewhat less bearded brand of two-beat is purveyed under an outdoor canopy by the Strawhatters.

The rest of the Disneyland bands include a 20-piece marching aggregation regularly on parade throughout the area; a seven-man society crew led by Arvon Dale; a second seven-piecer, the Space Men, aimed toward the teenagers; a Spanish-Mexican group; the Golden Horseshoe Trio; the Yachtsmen Four; Dapper Dan's Quartet; a female Gypsy trio, and still other groups.

While Disneyland's music budget for the current season is swollen by the whopping outlay for Goodman, it is estimated the park is expending \$16,000 a week for live music.

Before the clarinetist wound up his series of appearances, he taped a television special program at the park. It has been sold to CBS for telecast Sept. 26 with Westinghouse as sponsor. Goodman also recorded two albums for Capitol during his Disneyland stand.

MILES DAVIS 'APPROVED' FOR BAY CONCERT

After much soul-searching, the management of San Francisco's Masonic Temple appears to have determined that Miles Davis fans in the bay area can be trusted not to beat up the ushers and tear seats apart.

The alleged proclivity to violence of Davis' admirers prompted Alvin A. Horwege, manager of the 3,200-seat auditorium, to deny the use or rental of the hall to the National Association for the Advancement of Colored People, which plays a benefit concert there by the trumpeter in October.

Other artists similarly barred in the

past from playing the temple include Nat Cole and Ray Charles. The Cole ban was in February, 1960; Charles was prevented from appearing there last New Year's Eve.

In all three cases, Horwege declared his decisions were made "not because of race or color but because we had been advised the kind of audiences these artists draw could be destructive to our \$7,000,000 auditorium." In support of his nonracial reason, the manager noted that Ella Fitzgerald, Dinah Washington, and Dakota Staton have played the hall at various times.

Within 30 days of the Davis ban, however, other voices apparently prevailed in straightening out temple management on the risk of a riot.

According to Al Robinson, chairman of NAACP's concert division in San Francisco, Horwege early this month reversed his decision. The temple now is available without charge for the NAACP benefit or at a fee of \$650 for commercial purposes, Robinson said. He added further that future bookings there by Cole, Charles, and other Negro performers would be assured without management hindrance.

All projected shows at the temple, however, will continue to be "screened" to guard against what the management termed "the wrong audiences."

MOVIES NO LURE FOR GARNER

Movie work hath no charms for Erroll Garner these days.

In Hollywood to fill a night-club engagement, the pianist said he is more interested in promoting his recording company, Octave, than in any offers from film studios.

Sought as sound-track pianist for the projected picture, *Solo*, more than five years ago, Garner today says he couldn't be less interested in such work. *Solo* later was shelved by 20th Century-Fox, but recently the picture was taken out of mothballs and put back on the production schedule. Actor Robert Wagner is reported assigned the starring role of a jazz pianist in the film.

"I know they wanted me to do the music," said Garner, "but it got to be too much of a nuisance. They wanted Oscar Peterson for it, too. Nothing ever happened."

Deluged with more night-club and concert offers than he can handle, Garner is able to shrug and say of movie work, "Who needs it?"

"They wanted me to do the music for a beatnik picture, too," he disclosed. "Man, what do I want with that? I lived with all them beatniks years ago in Greenwich Village. How do I know how they're livin' now?"

The pianist's legal battle with Columbia records is still in the courts, he said. "But," he added, "it hasn't hurt me at all.

"I'm busy all the time with work for CBS, on radio and television. And that's the same company. At CBS they don't care about the Columbia business. That's just in the record division."

Following 2½ weeks of Hollywood club work, the pianist returned east to play a round of concerts in summer tents.

"I started that last year," he said, "and this year it'll be better because I opened the tents for a lot of jazz musicians."

FILM COMPOSERS SEEK TO REVISE OSCAR NOMINATIONS

Springtime, the season of dizzy-dazed romance the world over, is one of annual bile in Hollywood. Its contingent of motion picture composers glowers resentment against what it considers an injustice. For springtime is also the season of the Academy awards, and Oscar time means beefing time by composers about the manner in which the Oscar nominations for music awards are handled.

In past years, movie composers have — temporarily — stormed out of the academy in protest. Two years ago they rose in open revolt against the academy's decision to reduce the music categories from three to two. They won their point, but basic dissatisfaction lingered.

After the hoopla of this year's awards, a new drive is under way to revise the nominations setup. An unofficial committee is drafting a plan for submission to the music branch of the academy. Headed by George Duning, the committee includes André Previn, Henry Mancini, Elmer Bernstein, Hugo Friedhofer, and Leith Stevens. If the committee's plan meets with the approval of the music branch, it will be forwarded to the academy's board of governors for final approval and adoption.

The proposed revision of the nominations policy, according to Duning, hinges on the appointment of a special reviewing committee, which would judge film music on a quarterly basis in contrast with the existing practice of evaluation, by the entire music branch, of all eligible movies during a relatively brief period prior to the annual nominations. Each quarter, the committee would choose the five or 10 best-qualified scores in the three established categories and then submit its selections for nominations to the academy.

"The matter eventually had to come to a head," Duning said, "because so many fine musical works were being overlooked. Our proposed plan will

eliminate many of the feuds which occur when a fine film score doesn't get nominated but a blockbuster with more 'commercial' score gets the nod.

Duning said he feels the plan can be submitted to the board of governors by September. This would mean that, if approved, the revised system would be in operation during 1962 and for the awards presentation in 1963.

NARAS ELECTS NEW OFFICERS

With this year's Grammy awards done with, the National Academy of Recording Arts and Sciences this month announced election of new officers and a board of governors for the Los Angeles chapter.

Re-elected as president was Sonny Burke, who, in his acceptance speech, said the board and officers "are pledged to maintain the high ideals and goals upon which NARAS was founded." He predicted greater progress and growth for the academy during the coming year.

Margaret Whiting and Voyle Gilmore were elected first and second vice presidents, respectively. Van Alexander was re-elected secretary, and John Kraus is the new treasurer. Gilmore, an incumbent on the board of governors, was re-elected to the vice presidency.

Incumbents on the board re-elected to two-year terms were Miss Whiting (vocalists and singers category), Elmer Bernstein (classical), Mel Blanc (comedy, documentary, spoken word), and Kraus (studio engineers).

New governors elected are Johnny T. Williams (leaders, conductors), Duane Cavanaugh (a&R men, producers), Mack David (songwriters, composers), Russell Garcia (arrangers), Ken Kim (art directors, literary editors), Laurindo Almeida (classical), and Benny Carter (instrumentalists, musicians).

Carter, a member of the board of governors when NARAS was founded in 1957, thus was elected to the body a second time.

Present board members with one year remaining in office include Shorty Rogers, Stan Freberg, Bill Lee, Sonny Burke, Gilmore, Henry Mancini, Val Valentin, Alexander, Marvin Schwartz, Morris Stoloff, and Roger Wagner.

Paul Weston, past president and board member of the organization, remains a national trustee of the academy.

NARAS recently awarded five scholarships. One award was to Massachusetts Institute of Technology, for study in audio engineering. Another—in graphic arts—was made to Pratt Institute. Three music scholarships were made to the Eastman School of Music, the Manhattan School of Music, and the School of Jazz.

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By PETE WELDING

Sam (Lightnin') Hopkins, at 49 years of age and after more than 30 years of singing blues on the sidewalks of his native Houston, Texas, at last is beginning to receive the recognition deserved as one of the finest tradition-minded contemporary blues artists.

Three years ago, virtually unknown to all but the most dedicated of blues enthusiasts, Hopkins was tracked down and ultimately recorded by a Houston playwright-folklorist, Mack McCormick, a tireless blues authority, and by Sam Charters, who then was bringing his pioneering book, *The Country Blues*, to completion. (Charters was so impressed by the emotion-charged singing and playing of Hopkins that he devoted a full chapter to the man and his music.)

Since then, Lightnin', with 11 LPs to his credit and several more in the offing, has become the most recorded of current bluesmen and recently became a concert artist, presenting on the stage essentially the same program he's been giving on the street corners of Houston's sprawling Negro wards for the last three decades. Enthusiastic about concert work, he recently described it as being "just like when I was playing on the street. When I get on a stage like I've done here lately — well, I feel just like I was on a street corner somewheres, and I play like I did because, you see, I'm playing for people who are listening."

Though he is established as one of the country's leading authentic folk-blues performers, Hopkins' rise was not easy.

Born on March 15, 1912, in Centerville, Texas — the heart of the Piney Woods country, a spawning ground of the intense, impassioned brand of blues characteristic of the Texas bluesmen — he early came under the influence of Blind Lemon Jefferson, perhaps the greatest of the Texas blues singers and the first to achieve prominence outside the region.

Of his association with Jefferson, Hopkins recalled, "... When I was just a little boy, I went to hanging around Buffalo, Texas, where all them preachers came together for all of them [Baptist church] association meetings. Blind Lemon, he'd come, too, and do

LIGHTNIN'



this kind of preaching, and I'd just get alongside and start playing with him. He never run me off like he did them others who'd try. So I complemented old Blind Lemon on *I Walk from Dallas, I Walk to Wichita Falls*, and *You Ain't Got No Mama Now* ... Just a little boy I was."

The young Sam eagerly absorbed what he could of Lemon's playing, and further assimilated the harsh, acidulous Texas blues traditions through his work with his brother, Joel, nine years older than he; his cousin Texas Alexander, one of the earliest recorded country blues artists, and Lonnie Johnson, the New Orleans-born singer-guitarist who then was working with Alexander.

From these celebrated performers, and from scores of other anonymous wandering minstrels — only a handful of whom ever recorded — with whom he came in contact, Lightnin' learned the traditional tunes and the traditional ways of performing them: the voice rich, expressive, charged with intense feeling, the guitar dramatically underscoring the bitter vocal lines with answering lines in an exciting antiphony.

Since his early teens, Hopkins has earned his living from his voice and

guitar, playing on the sidewalks of Houston's Negro section, at dances, house parties, picnics, in jook joints — anywhere.

For about 10 years he even enjoyed a modest success as a recording artist on the southern blues market.

In the years immediately after World War II, he cut his first recordings for a series of small independent producers, the first in 1946 for Aladdin and then for Houston's short-lived Gold Star label.

Through the late 1940s and middle '50s he continued making records, mainly for the Los Angeles firms that were shaping up the prototypes of the music now known as rhythm and blues.

He recorded more than 200 sides for such labels as Aladdin, Gold Star, Jax, Score, Sittin' In', Mercury, Shad, Herald, RPM, Decca, Harlem, Chart, TNT, and Ace. Most of these discs were cast in the r&b mold, with Hopkins' acoustic guitar replaced by a shrill, overamplified instrument and backed by a sodden and heavyhanded rhythm section.

Despite these handicaps, there are some magnificent blues among them, and on practically all a measure of his intensity, power, conviction, and involvement shine through.

Hopkins was a popular recording artist in great demand until a few years ago, when the tide of rhythm and blues ebbed. Rock and roll succeeded it, and he was unable to accommodate his style, always firmly in the traditions behind him, to the trend. He was earning a sporadic living in the various jook joints in Houston, playing and singing for a dancing audience—rather than a listening one, to which he had formerly sung on the streets—when McCormick found him.

An impressive series of recordings, made under McCormick's supervision, issued on U.S. and British labels, has served to introduce Hopkins to a wider audience and to establish his reputation as the finest of the unalloyed country blues singers still performing in the classic style.

This series of recordings—especially two discs on the Tradition label, *Country Blues*, TLP-1035, and *Autobiography in Blues*, TLP-1040—forcibly dis-

(Continued on page 66)

LIGHTNIN'

LIGHTNIN'

ABOUT THIS MAN BRUBECK...

BY GENE LEES

PART

2

If you have access to a file of old *Down Beats*, it is more than casually interesting to re-read two articles that appeared under the byline "David Brubeck" in the Jan. 27 and Feb. 10, 1950, issues of the magazine.

In the articles, written in collaboration with his wife, Iola, Brubeck, then 29 years old, wrote, "If the composer wishes to use jazz as a folk source, he should go to the fountainhead—to the original blues, spirituals, and ragtime—so that his music will not be victimized by the usage of a cliché of one of the shortlived eras of jazz."

"I am not saying that the future American composer does not need to have a European (musical) background, but I am saying that it is secondary to the essential thing I call 'spirit'."

When jazzmen got around to doing what Brubeck urged, they were to substitute the word "soul" for "spirit" and were to fluff Brubeck off as one of those alleged to lack it.

"Jazz has taken unto itself characteristics of almost every type of folk music which can be heard in America," Brubeck wrote. "It absorbs national and artistic influences, synthesizes them so that they come out in the jazz idiom and no longer typify just New Orleans, the South, the Negro, or the Italian street song which may have inspired it—but American music."

The observation was musically acute, but socially naive: Brubeck did not foresee the rising bitterness that would bring some Negro musicians to claim jazz as uniquely theirs, and insist that offays couldn't play it.

"I would not be surprised," Brubeck wrote, "to hear a jazz musician who had been exposed to Chinese music use devices from the Oriental system while improvising a chorus."

More than 10 years later, John Lewis was to say that musicians "may be influenced by a lot of things. They're influenced by Chinese sounds, perhaps, and if you want to use these things, you shouldn't be bound by the rules."

Also, 10 years later, jazz was to see more and more musicians—Eric Dolphy, pianist Fred Kaz, and others—reflecting, either unconsciously or deliberately, influences of Middle Eastern and other musics, continuing that broad cultural assimilation that Brubeck had noted and urged.

In some ways most interesting of all, Brubeck wrote, "The future American composer will write music which must be interpreted with an understanding of jazz—its particular spirit as well as its peculiar techniques in phrasing, tonal color, and instrumental range."

"The jazz musician is not in the position to interpret this music, even though he may be more akin to it in spirit, because he has not yet gained the necessary familiarity with musical notation and other intellectual factors in musicianship. The symphony musician is handicapped by his inability to feel the complex rhythmic changes, unique phrasing, and the peculiar timbre of jazz."

"If the American composer is going to reflect successfully his background in his music, the instrumentalist of the future must have gained a knowledge of both techniques."

A decade later, the conservatories had turned out a small but growing number of musicians with the double background Brubeck hoped for, talk of a Third Stream in music had become commonplace, violinist Harry Lookofsky had come over from the symphony side of music to read and record jazz writing with a true jazz feeling. And almost everybody had forgotten the clarity of Dave Brubeck's foresight.

In view of the foregoing, it should be evident that whatever one's view of Brubeck as a jazzman, his incisive musical thinking is due respect. If he foresaw so much then, what is his view of jazz today—and of its future?

His views are in keeping with the ideas he expressed in the *Down Beat* articles more than 11 years ago. They have, of course, grown and expanded.

He believes that at this stage of musical history, the emphasis should be on synthesis, not on further exploration. Broadly cognizant of the various musics in the world, he wants more than ever to see them combined.

"Bach was really a reactionary in his day," Brubeck said recently, "even by his own sons' standards. What he did was synthesize what had gone before.

"He lives; his children don't.

"And Bach, by synthesizing everything that went before, is still being used as a foundation. We need this type of mind, we need many minds like this at this time, to resynthesize not only Western European music, as Bach did, but the music of the world. And there's going to be many guys, not just one guy, because the scope of the task is so large.

"But the point is—and this is very hard for me to verbalize, to say what I feel, but let me try—music must, to communicate, bring forth emotion in the listener, through the artist. The artist must feel something so strong in his mind that when he plays it, this emotional sound strikes the listener with a similar emotional force.

"Take the 'amen' cadence, the plagal cadence. In certain circumstances, it gets a certain emotional response from Western audiences. But what about the Indian in the middle of Asia? He gets no emotional response whatever from it.

"You find this out if you tour over there. If you're like myself, you start on the tour thinking that music is a universal language. You come back knowing damn well that it isn't.

"And how do you know that it isn't? Because you've played in places where there was no emotional response to something you've played with emotion. You've played certain chords of known emotional content and they fell on deaf ears. Nothing happened.

"Harmonically, there was no emotional response from the people of Rajout, India, where the quartet played on that tour we did. It's the most isolated, un-Western place we played, though they had a college of Indian dance and theater music there, which means they were cultured people.

"We played at the school, but they had absolutely nothing to go on to enjoy us, though they broke up finally when the Morello played a drum solo. That was when I realized that percussion is the only universal language in music. It left a lasting impression on me."

Brubeck paused to marshal his thoughts and then resumed:

"We know pretty much that if you get as advanced harmonically as the contemporary composer is, you often even Western European minds, for the simple reason that you are not touching on familiar emotional-harmonic grounds that can get a response from the audience. The contemporary composer, judging by his music, wouldn't use that simple plagal cadence if it killed him.

"On the other hand, when the Indian musician gets as advanced rhythmically as some of the things we heard, I don't think even the Indian audiences can understand what's happening. It's getting too complex rhythmically even for India's thousands of years of rhythmic training as a culture, just as contemporary classical music is getting too complex harmonically for Western ears.

"We're hundreds of years ahead of Indian audiences in emotional responses, harmonically, just as they are way ahead of us rhythmically.

"Now how long is it going to take them to get an emo-

tional response from a chord? And how long is it going to take the European mind to get great satisfaction from rhythm as complex as some that we heard in India?

"In the West, the mass audience can get the feeling of conflict in the music of Arnold Schoenberg or Alban Berg, but not a feeling of resolution, which is supposed to be there. Darius Milhaud once told me that the reason he didn't like 12-tone music was that it never seemed to start somewhere and never got anywhere.

"Milhaud said that because of having no home base, no tonality, which 12-tone composers claim to avoid—though he says that there sometimes is a tonality where there is supposed to be none—because of trying to avoid this, they miss out on the most emotional response you can get in music, which is the beauty of a modulation, where you take in your breath in surprise, saying, 'Ah! A new key! We've risen to a new level.'

"You can't get that feeling if you haven't been grounded in another tonality, and this is true whether you're a musician or not. You can feel a tonality when you're raised out of it.

"Incidentally, this is a thing that isn't done enough in jazz. I wonder why we stay in the same key so much? It's a funny thing that we don't use modulations more. Even the old stock arrangements had modulations. . . .

"Anyway, what I can see for a future music involves getting the European to use the rhythmic heritage of Africa, the Middle East, and India, and getting the Indian, who is so much more trained rhythmically, to use the harmonic aspects of music. All these cultures have proved their emotional responses through hundreds of years. Now combine them and get the combined emotional responses.

"And I'm not the only guy thinking in these terms. There are people like Henry Cowell and a Jesuit priest who is studying in India right now."

How does this awareness of and interest in the world's variegated cultures affect Brubeck's own music, and the playing of the quartet?

Most obviously, it has led to some of the music in the albums *Time Out* and *Jazz Impressions of Eurasia*. It is also reflected in an alert attitude Brubeck has toward audiences: he is well aware that no two audiences are alike, that what gets a response from one group will fall flat with another. Nor is this true only when the group is traveling abroad.

"I think," he said, "that the strength of the quartet lies in the fact that it has an emotional range wider than that of any group I know playing, even big bands. When we run into an audience that accepts what one certain member of the group is doing, we sense it.

"Within an average month, we might play the Apollo theater, which has one of the toughest audiences in the world. But there's a certain way you can play to get to them, just as there's a way that you play at a music college where all the kids are studying Bach.

"When you go abroad, of course, the problem is more acute. In Poland, it was the lyricism of Paul and I that made it. In Turkey, we didn't dare play a ballad; they got too nervous. You sensed that you could play lyrically up tempo, but don't let that tempo drop. Maybe they have slow things in their music, but with us they wanted the excitement. In India, as I mentioned, it was Morello who got through to people.

"There's a certain trust that you try to get from an audience, and you want to get it as soon as possible—making them know that you're not going to bore them, that you are capable, that you are a good group. Because once they trust you, you can do anything.

"Some groups walk out on the stage and never let the audience get to this point of trust. And if the audience doesn't accept what they're doing, they'll turn their minds

against that audience. We don't do that.

"For the first tune, I try to call something where each guy in the group will be featured. That's why I use *St. Louis Blues* so much as an opener. Then I can judge the audience. At the same time, since all of us are heard on the first tune, and everyone's ego is satisfied, the group tends to relax and then start concentrating.

"Maybe the second tune I'll try to stay in the accepted jazz idiom, so that the audience knows we know something about basic jazz. The second tune, I'll maybe do a dedication to Fats Waller, which is my way of feeling more relaxed about what I'm going to do later on. And later, when we do start playing more complex things, we're able to take the audience along.

"One of the stupidest programings I ever did—and I learned a lesson from it—was to play at the Royal Festival Hall in London our *Time Out* album, with maybe one standard—or maybe none, I forget. We were on about 25 minutes. We bombed.

"But on our recent trip to Europe, I started more conventionally and then went into the complex things, closing with *Take Five*, the 5/4 tune. As an encore, we usually did the 9/8 thing, *Blue Rondo a la Turk*. It always broke it up. But we'd been leading up to it for an hour and 45 minutes.

"That's one thing the new guys, using new concepts, should learn. It's very important."

So much for Brubeck the musician and Brubeck the musical seer. What about Brubeck the man? Has he changed much since his early days in San Francisco?

Judging by the views of those who knew him then, he has changed little.

At 40, he has a fashionably handsome sprinkling of gray in his dark hair, but there is still about him an air of youthful openness—a quality almost of naivete. He has the somehow touching eagerness to be understood of a boy in late adolescence, never, apparently, having acquired that resignation about the difficulty of human communication that settles on most men by his age.

But the naive quality can be misleading, and those who know him well, including his wife, say that he has an oddly accurate intuition about people. In dangerous circumstances, he seems to hear some inner warning bell and is then on his guard.

Brubeck and his wife have lived in Connecticut for the

last year, having left their handsome San Francisco home because Brubeck felt that at this stage of his career, he had to be near New York City.

One of his projects is a musical. He has completed the music, and Louis Armstrong, for whom he wrote it, is very interested in it. Carmen McRae, the other principal Brubeck had in mind, has done a complete sketch tape of the show, with Brubeck singing (dreadfully!) the part meant for Armstrong. The music is imaginative, and a cut above most of what finds its way to Broadway, which may be why he has not been able to find backing for it. Given a good book and starring Armstrong, it would seem certain to have a long Broadway run.

The Brubeck home (he rents it from Irving Townsend, Columbia A&R man who now lives in Los Angeles) is a big white frame house, rather typically New England in appearance, on a quiet country lane. Behind it, a long field slopes down to a stream, beyond which there is a tall stand of trees. It is a perfect place to bring up children, and the Brubecks, as of this last May, have six of them. Bright-eyed, intelligent, and showing signs of musical talent (to their father's immense gratification), they bounce in and out of the house like a passel of puppies. Brubeck's life is very much centered on his family, and he takes satisfaction in that he has been able to make enough money from music to assure it a secure future.

He impresses this writer as being one of those rare truly happy human beings.

Maybe that is because he has a wife who evidently understands him. The remarkable Iola Brubeck is an intelligent and articulate woman with a keen sympathy for her husband's problems. Perhaps this is because she is creative herself. She has written the words to many of Brubeck's tunes, and is, if the music business ever discovers it, one of the best lyricists in America today.

But probably the basis of Brubeck's contentment is a deep faith in himself.

His wife recalls an incident that indicates that this faith has always been with him.

When Brubeck, unknown and with no money, began talking of marriage to her, he told her of his many aspirations, and warned her how hard his struggle would be. "It's funny," she said, "I can still remember the exact spot crossing the Oakland bridge where he talked about it."

"It may take me a long time, and it may be very hard," he told her, "but I *know* I can do it."



AFTER CHRISTIAN

THREE APPROACHES

The guitar has evolved more slowly and less spectacularly in jazz than any other instrument, with the possible exception of

The earliest jazz bands in the South used guitar, if we are to judge by old photographs. By the 1920s, however, the instrument had been dropped by most groups, or supplanted by the banjo. Of course, many country blues singers of that decade used guitars. But use of guitar in instrumental jazz was rare, despite notable exceptions to be found in the careers of Eddie Lang, Lonnie Johnson (not only a blues singer but a respected instrumentalist who recorded with Louis Armstrong and Duke Ellington in the 1920s), Eddie Condon, Bud Scott, and Johnny "Duke" Cyr. (St. Cyr and Scott, despite their skill on guitar, were best known for their banjo work.)

The 1930s found the number of guitarists in jazz growing. Most big bands of the swing era used guitarists, men like Freddie Green, Dick McDonough, George Van Eps, Allan Weiss, Carl Kress, and Carmen Mastren. Outstanding guitarists in small groups of the '30s were Al Casey and Teddy Bunn.



JIMMY RANEY

Jimmy Raney is a taciturn man—that's apparent to the most casual observer. Hardly verbose, even in the company of friends, he is, when he does speak, usually worth hearing.

Through his guitar, he speaks much more often, although the jazz world has not had the opportunity to hear him too much

lately. Nor is his guitar verbose. What he plays is always a functional and integrated part of a style.

If it weren't for his impressive talent, his retiring personality might doom him to the anonymity of playing Kiwanis officer installations.

Raney admits that he is not the kind who can push himself. This is not from any lack of conviction about his playing. He simply dislikes the business end of jazz. Booking agents are not his favorite people, and he prefers not to deal with them at all. "I can't stand to exploit myself in any way," he said. "It's unpleasant to me."

During the last seven years, Raney has kept most of his activities on the periphery of jazz, in contrast to an earlier period that culminated in 1954, after two years with Stan Getz and a year with Red Norvo. An abhorrence of travel has been a contributing factor in keeping him in New York City. But he has not been in the New York jazz clubs and, in the last two years, there was not an album out under his own name.

In jazz, absence does not make the fan grow fonder. Raney never has won any of the reader polls in U.S. jazz magazines (in the mid-50s he did win *France's Jazz-Hot* poll several times). His name, however, was always prominent on the lists until the last few years. The 1960 *Down Beat* Readers Poll found him in 13th place with only 81 votes.

The critical fraternity, in the past, has appreciated his

These men were primarily rhythm guitarists, and when they soloed, it was generally in a chorded style. The possibilities of single-string horn-like solos were not often explored. An exception to this stylistic tendency was Django Reinhardt, the Belgian Gypsy guitarist whose influence on other guitarists is still felt.

In the mid-'30s came the first experiments with amplification. Eddie Durham, who played trombone with the Count Basie band, was among the first to use an amplifier on guitar, his second instrument. But when Charlie Christian, playing long-lined, single-note amplified solos, exploded onto the jazz scene with the Benny Goodman band and sextet, jazz guitar took a giant step forward. Although he died less than three years later, Christian spoke out in such clear, firm tones that his is still the dominant voice in jazz guitar. His shadow has touched all who have followed him in jazz guitar; few, if any, escape his influence; none has pushed the guitar a second giant step.

Among the several guitarists who are active today and who have attempted to go beyond Christian to open new vistas are Jimmy Raney, Bill Harris, and Wes Montgomery.

Raney and Montgomery are two of the most successful outgrowths of the Charlie Christian tradition, each representing a development from a different facet of Christian's playing. Harris, along with fellow Washingtonian Charlie Byrd, while not shunning the traditions of jazz guitar, employs classical fingering techniques—and sometimes conceptions—in his work.

Taken together, Raney, Harris and Montgomery represent a broad section of the spectrum of contemporary jazz guitar.

Thus, on this and following pages, this three-part article on three approaches to jazz guitar.



D. SCHLITEN

work. In 1954 and 1955, Raney won first place in *Down Beat's* International Jazz Critics' Poll. But if the critics can't hear you, even they are going to forget you, too. In the 1960 critics' choice, he received only seven points.

Musicians have always been his greatest advocates. Those who are closest to him point to his continuing growth and feel that he is still the jazz guitarist.

Vibist-composer Teddy Charles, now jazz a&r man at Warwick Records, met Raney in the Buddy DeFranco group in 1948 and has been associated with him, in one way or another, since. Charles is unequivocal in his positive opinion of Raney's stature: "He's the greatest jazz guitarist today and has been since 1946—also one of the three most creative musicians in jazz today along with Monk and Miles."

Partisans of different musicians are likely to view Charles' statement with distaste. However, the point is not to bridle but to realize that whether Raney deserves the exalted rank assigned to him by Charles, his work is worth investigating if someone with the musical knowledge and understanding of Charles can be so emphatic in his praise.

Charles does not let his remarks pass without giving reasons.

"Jimmy was one of the first to grasp the Charlie Parker lyricism and turn it into long flowing lines of his own," he said. "He went through the chord changes melodically, not

just running them. He's a spontaneously melodic player. Not only has he grown but he has anticipated new things in jazz. His own piece, *Composition for Four Pieces*, on *New Directions*, Vol. 1 (a Charles 10-inch LP, recorded for Prestige in December, 1952, but never reissued) and the way he played on *Edging Out* (same album) foreshadowed things that Coltrane, Miles, and Gil Evans are doing today. I don't think he influenced them, but the abstract harmonies and the use of the upper functions of the chords are things that Coltrane has reintroduced in recent years."

One prominent musician on whom Charles feels Raney had a direct effect is Stan Getz. He cites the tenorist's change to more adventurous harmonics during Raney's tenure with the quintet. To be sure, there was much interaction of ideas in that marvelous group. The drummer was Tiny Kahn, the bassist Teddy Kotick, and the pianist Al Haig.

All histories have a beginning. James Elbert Raney's started on Aug. 20, 1927, in Louisville, Ky., as the son of a journalist. It was made known early that Jimmy would not follow his father's profession. At 10, he took up the guitar. "I was probably ready for music," he mused. "My mother played some guitar. Guitarists seem to come from the south and west or a family where the instrument is traditional."

Young Raney learned on his own for a few months with his mother showing him a few chords along the way. Then, in elementary school, he began group lessons with a classical guitar teacher, A. J. Giancola. Jimmy's interest led him into private study with Giancola for a couple of years.

At 13, Raney studied with Hayden Causey, because he was a jazz guitarist.

There were two ways for a Louisville "picker" to go. One was hillbilly and the other jazz. Jimmy's inclination toward the latter seemed to come naturally. Causey taught out of a music school situated in an instrument store. "I met other guys around the school who were interested in jazz and Causey told me about Charlie Christian," he remembered. "When I heard *Solo Flight*, (a Benny Goodman record featuring Christian), I almost fainted."

Causey's teaching methods were effective in developing Raney's jazz proclivities. "He taught me by writing things out," Raney said. "I'd memorize them. The system works sort of by osmosis and seems to be a good catalyst to get you playing your own things."

Jimmy had things of his own to play and, at 15, stopped formal study. He was ready to play, and after making his debut at local lounges, he worked in a band at the clubhouse of the Churchill Downs race track. It was wartime and musicians under draft age were in demand.

In 1944, Causey recommended Raney as his replacement in the Jerry Wald Band, which was playing an engagement at Manhattan's Hotel New Yorker. For the teenaged Raney, it was a revelatory experience. During the couple of months he spent with Wald, he went to 52nd St. and Harlem and heard Charlie Parker, Dizzy Gillespie, Art Tatum, and Chuck Wayne ("one of the first guys I heard playing guitar close to the modern style"). He also saw Lester Young in the classic film short *Jammin' the Blues* when it was first shown in New York.

The man responsible for introducing Raney to this new world was the pianist with the Wald band, Al Haig, who the following year was to play and record with Parker and Gillespie. Haig already was enamored of the new music and found in Raney a kindred spirit. "We used to practice together often," said Jimmy, recalling the excitement of discovery that so permeated those days. At the end of the summer, he returned to Louisville, taking all the records he could find and went into the "woodshed" for six months.

In June, 1945, Raney, hungry for the kind of playing experience he couldn't get in his home town, left Louisville for Chicago. Since he didn't have any concrete job offers, New York was out of the question. Chicago, besides being closer to Louisville, also had a ready-made base of operations in the large apartment which his uncle and grandmother shared.

First he worked with pianist-vibist Max Miller. He met the altoist Lee Konitz and pianist Lennie Tristano. Then he began to mingle with young musicians like pianist Lou Levy, bass trumpeter Cy Touff and tenorist Sandy Monson. They played together in Jay Burkhart's big band and in the numerous sessions around town.

While Raney was in Chicago, George Auld's sextet, which included drummer Tiny Kahn and baritonist Serge Chaloff, played at a club called Jump Town. In the short time he was in town, Kahn sat in at many sessions. When he heard of Raney impressed him, and in January, 1948, he recommended the guitarist to Woody Herman. Two band members, Chaloff and Getz, seconded the motion. Jimmy remained with Herman until September. "It was a great band," Raney said, "but I wasn't too happy on the road or with a big band." The traveling spent him physically, and he was not fond of playing rhythm guitar all night with only a few short solo spots allotted to him.

During the time with Herman, Raney cut his first records. While playing at the Commodore hotel in New York, he, Al Haig, bassist Clyde Lombardi, drummer Charlie Perry, and Getz made three sides for the old Sittin' in label under Getz' name. The titles were *Interlude in Bebop*, *As I Live and Bop*, and *Pardon My Bop*—the music was infinitely better than the titles. If Raney was not yet the consummate musician he is today, he was playing personal, flowing lines.

After leaving Herman, he remained in New York, working and recording with Haig and Buddy DeFranco. In late 1949, he was living in a house on 93rd St. where other tenants included fellow guitarists Tal Farlow and Sal Salvador and altoist Phil Woods. He worked intermittently with Artie Shaw in that year and in 1950. As much as he disliked large orchestras, he "needed the job."

Two months with vibist Terry Gibbs' combo preceded Raney's move into Getz' group. "He wanted vibes," Jimmy said, "and Teddy (Charles) made a couple of gigs—then I did a couple before Stan went to Sweden."

When Getz returned, he formed the quintet that made the famous recordings at Boston's Storyville in the fall of 1951. Jimmy was also in two other editions of the quintet: one with Horace Silver, Tommy Potter, and Roy Haynes; one with Duke Jordan, Bill Crow, and Frank Isola.

In March, 1953, he joined the Red Norvo Trio for a year's stay which included a tour of Europe in 1954. "It was a pleasure to work in Red's trio," Raney said. "He is a master of his instrument, and one of the few vibes players who has a fine four-mallet technique, which makes his accompaniment very full. This is particularly important in a group of this size."

"It was also great to play with Red Mitchell for a year. With him you didn't need a drummer. He is the greatest soloist I ever heard on the bass."

Mitchell's talent is displayed on a recording made under Raney's name a month after Jimmy joined Norvo. The 10-inch album, *Jimmy Raney*, was released on Prestige. Frank Isola is the drummer, Hall Overton the pianist, and there was a mysterious tenor man, Sven Coolson, a pseudonym for Stan Getz.

It was a relaxed yet no-nonsense session. Getz was more than co-operative, and Raney contributed three originals (*Motion*, *Lee*, and *Signal*) and played brilliantly. The fourth selection, *'Round about Midnight*, contains some tremendously emphatic playing in an unrehearsed counterpoint

and of playing down, left for the job office besides being a case of opera and grand killer. He me no. Then he pianist Lou Sandy Mome band and

When he went into hiding. Before joining Norvo, Raney had worked a few months with the Jimmy Lyon Trio at the Blue Angel supper club in New York City. On return from Europe, having had enough travel and wanting to settle down with his wife, Lee, Raney returned to the Angel. The Lyon trio played (as it still does) in the club's lounge. What the men played was primarily jazz, but it was away from the center of things. "It was a nice trio and a nice place, but in a way it was a mistake to stay there so long," Raney said.

While there, Raney did do other things, including recording and jamming. He also took several leaves of absence. One, in 1959, put him into an off-stage combo for the Broadway musical, *The Nervous Set*. This was a prelude to his eventual, permanent departure from the Blue Angel. In December, 1959, he became part of Don Elliott's onstage quintet in *The Thurber Carnival*, which had a Broadway run lasting until November, 1960.

Raney seems to have become an accompanist for singers far this year. One job has led to another, starting with Anita O'Day at Basin Street East, and continuing through Betty Williams' engagement there, Meg Myles at the Living Room, and Adam Wade at the Roundtable. The work feeds him, his wife and their son, but some feel that it is leading one of the most gifted jazzmen into just another dark corner of obscurity as far as jazz is concerned.

Last March, he made a rare appearance at a jazz club and as a leader. With Bobby Jaspar, tenor saxophone and flute; Jack Six, bass; Ronnie Bedford, drums, Raney spent two weeks at the Village Vanguard. His playing was as substantial as ever, but he seemed to shun the role of leader and was a reluctant soloist. Just when you wanted him to go on, after the second chorus, he would stop. "I never wanted my own band and still don't, he said. "I prefer shorter solos. So many solos are just like strings of sausages—the shape of the piece becomes distended."

Regarding the general situation confronting him as a serious jazzman, Raney said, "To make jazz your life's work is difficult. You can keep it as a sideline and not expect to make money at it, but you lose touch that way."

Thanks to informal jam sessions in the studio loft of Bill Overton, Raney has not lost touch during all the years in supper clubs and on Broadway. Overton, a pianist-composer respected in both jazz and classical camps, has nothing but "tremendous admiration" for him. "He has special qualities," said the pianist, "sensitivity and at the same time there is no softness or flabbiness—he has real strength. He listens to things going on around him."

"He's flexible without losing his own identity," Overton said, referring to the subtle changes that playing with different musicians produce in Raney.

"Jimmy is a highly original person in his thinking. His study of composition with me (in 1950 and 1958) brought out things about him. His writing for three violins, guitar, and rhythm section incorporated the things he learned. I think it led him into the study of the cello." Overton cited Raney's outward manifestation of excitement (a phenomenon) when Jimmy began to get deeper into the intricacies of the cello. This instrument has been explored by Raney since February, 1959, for three or four days a week at the rate of five or six hours each day. He learned the instrument.

Up to now, the cello has been played pizzicato in jazz by such bass players as Oscar Pettiford and Harry Babasin

and more recently by Doug Watkins, Sam Jones, Ron Carter, Ray Brown, and Red Mitchell. Cellists Fred Katz and Nat Gershman, both of whom have been with Chico Hamilton, used bows but are not jazz players.

"I'm bowing," Raney said. "A bass player playing pizzicato cello tuned in fourths is like a baritone saxophonist switching to alto, just a higher version of the same thing. I don't disapprove of this, but a cello tuned in fifths and played with a bow is an entirely different instrument, more like a wind instrument . . ."

He is aware of the various problems confronting him in wanting to play jazz on the instrument. "The differences in bowing classical and jazz seems to me to be primarily a difference in the way you change the direction of the bow; i.e., jazz would employ more changes on weak beats and weak eighth notes, that is to say, more changes on 'two-and' and 'three-and' etc., rather than on 'two' or 'three'."

"There's a vast amount of prejudice against string instruments playing jazz because the players are usually so sloppy. They use a lot of portamento and 'sliding'. Harry Lookofsky is the proof that if you really play the violin properly and have a clear idea of what you're trying to do, there's really no doubt about its validity as a jazz instrument. Cello and viola are better because they are pitched lower and have more guts."

Raney would not say when he is going to make his public debut, but he did admit, "I've been with it for 2½ years—I'm not going to stop now."

There have been many people who have influenced the open-eared Raney. He particularly likes the playing of Bob Brookmeyer and Lee Konitz but said, "Influence is a point of view. I immerse myself in a solution of 10 percent this, 10 percent that, 40 percent Charlie Parker—even if I may not listen to him all the time now—and a residue of Bartok."

Among his contemporaries he likes George Russell for his writing and feels that pianist Bill Evans is "one of the most impressive musicians."

Tal Farlow and Jim Hall are two of the guitarists he admires most. Jimmy's influence has been felt by these two men, as theirs (especially Farlow's) has by him. Players like René Thomas, Jimmy Gourley, and Joe Puma owe a more direct debt to Raney.

Raney's pursuits outside music have been artistically inclined, too. From 1950, he painted for a few years (some of his close friends are painters) but stopped because it demanded "too much creative energy." Last April, he painted a still life, his first effort in a year.

Raney, the guitarist of tender strength, plays with his amplifier down, as one would suspect. "I like pure sound, not anything twangy." His guitar is an old bar-pickup Gibson ("they made that model in 1938"), which he has played since 1944.

He uses celluloid picks rather than tortoise shell because, he said, "A celluloid pick breaks in a day; tortoise shell never breaks in. It's always like a new reed."

A person like Raney is not without a musical philosophy, and he expresses ephemeral qualities that bear consideration. What is his musical goal? "I have an ideal in music," he said. "I know I'll never reach it—it's not stationary—it changes like I do. An ideal is a sum total of your conception at the moment. It's a synthesis of the difference between what you can do and what you want to do."

Jimmy Raney appears to be a victim of his own reticence and an economic situation in jazz, which, in part, reflects of a peculiar racial dichotomy. It would be a loss to jazz if these factors kept him in the relative obscurity that has cloaked him in recent years. Raney's talents, if properly presented, would not likely allow this.





BILL HARRIS

In recent years quite a bit has been written—mostly in the liner notes of albums featuring jazz guitarists—about the liberation of the jazz guitar.

The chief liberator was, of course, electrical amplification, along toward the close of the 1930s. It completely altered the role of the guitar in jazz, taking

it from the anonymity of the rhythm section and giving it a strong voice of its own, on equal footing with the horns. As a result, the guitar adopted a linear, many-noted horn-like approach, an approach that finds its fullest expression in the work of Charlie Christian, and more recently, Barney Kessel, Jim Hall, Jimmy Raney, Kenny Burrell, Herb Ellis, and Wes Montgomery, among others.

By PETE WELDING

The continued use of this hornlike approach inevitably resulted in a corresponding de-emphasis of those characteristic instrumental techniques peculiar to the guitar, techniques best exemplified in classical and flamenco

guitar music. These two idioms rely for their effectiveness on a complete exploitation of the instrument's potential, mixing melodic, harmonic, and contrapuntal elements in an astonishing complexity, and utilizing to a greater degree the elements of dynamics, shading, and tonal contrast.

Several attempts have been made to fuse the classical and jazz guitar approaches, but generally speaking these experiments have been as unsuccessful as they have been provocative. The most completely satisfying results in the fusion of the two idioms thus far have been provided by two Washington, D.C., musicians, Charlie Byrd and Bill Harris.

Of the two, Byrd—through his impressive work with the Woody Herman Band at the Monterey festival, on a recent government-sponsored good-will tour of South America, and on numerous recordings with his own small group—is the far better known in jazz circles.

Harris' accomplishments on the instrument, however, are no less impressive or significant (as Byrd would be among the first to point out). But Harris has yet to achieve anything like the widespread acclaim of his close friend Byrd.

Bill Harris—no relation to the former Woody Herman trombonist—was born in Nashville, N.C., in April, 1925, the son of a minister. He was taught the rudiments of music in his earliest years by his mother, a pianist, and was soon playing the organ in his father's church.

His first exposure to guitar had rather disappointing results. At 12, he was given one by an uncle, but he made so little progress on the instrument that he eventually gave it up.

In 1943, Harris entered the army, seeing service in both England and France as a member of an engineers' unit. A stint as a bugler was his only musical experience in service.

Upon his discharge in September, 1945, he decided to take advantage of the educational opportunities afforded in the GI bill by taking up music seriously. He went to Washington, D.C., where he began to study modern jazz guitar techniques on the standard amplified instrument.

This time there were no difficulties. He made rapid progress, and the further he delved into the study of the instrument, the more impressed he became with its potential.

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Soon he found himself more and more attracted to the classic guitar repertoire. He began working out a few classical pieces with a flat pick on his electric instrument.

When later he transferred to the Columbia School of Music in Washington, Sophocles Pappas, director of the school and a close friend of the renowned classical guitarist Andres Segovia, took a lively personal interest in him and encouraged him to pursue further and more intense studies of the unamplified guitar. Under Pappas' sure, friendly guidance, Harris made rapid improvement in mastering the exceptionally demanding idiom.

Harris had been doing some teaching at various schools in the area as well as playing with a number of jazz groups in an effort to support himself and his family while continuing his studies. As his family grew, though, it became increasingly difficult to make ends meet, and, finally in 1950, he was forced to give up his formal studies and take a job as the featured accompanist for a highly successful rock-and-roll group, the Clovers.

He remained with the Clovers for more than five years ("it was a living, I guess"), and it was on the long, grueling road tours with the group that he brought to fine point his striking fusion of jazz and legitimate classical guitar techniques.

He practiced whenever he could, and, in fact, it was while he was playing in a dressing room between shows that guitarist Mickey Baker, a respected New York studio musician and half the rock-and-roll team of Mickey and Sylvia, heard what Bill was doing and encouraged him to make some demonstration records. Baker took the discs to his friend, Bob Shad, then director of the Mercury records' jazz subsidiary, EmArcy. Shad was so impressed with Harris' unique stylistic synthesis of the two idioms that he arranged a recording session.

The results of the date were released as *Bill Harris*. "It was a very happy session all around," Harris recalled, "all unamplified pieces on the Spanish guitar, and mostly ballads. In fact, it was an all-guitarists' session—Bobby (Shad), who supervised, plays the instrument himself, and so did the engineer on the date. So, you see, they made sure that everything came off well on the technical side. Sort of a labor of love for everybody involved."

A second album followed, *The Harris Touch*, featuring him on both unamplified and electric instruments, sensitively backed by pianist Hank Jones and a rhythm section. A third collection is as yet unreleased.

After leaving the Clovers, Harris returned to Washington. For several years he taught guitar, both jazz and classical, at the Washington Junior College of Music, where he had begun his studies more than a decade before. Recently he opened his own guitar studios, and teaching remains the backbone of his livelihood.

During this time he began concert appearances, frequently playing a number of colleges and universities and several clubs. He appears often in recital before the highly

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demanding audiences of the classic guitar societies in the larger cities.

Harris says he prefers concert work to night-club engagements; he finds the atmosphere more congenial and the audiences more attentive and appreciative.

Harris is a tall, muscular man with a shy, almost hesitant manner. But when he hunches over his guitar, one foot propped up on the small wooden block in the classic guitarist's pose, all hesitation disappears as his large hands play with confidence.

He follows much the same format in all his concert appearances: at a Philadelphia recital, for example, he led off with a trio of short Bach pieces—a saraband, a prelude, and an allemande—followed these with a Scarlatti sonata and a Chopin prelude, all flawlessly executed, to the obvious delight of the discriminating audience, most of them amateur guitarists themselves.

Then he embarked on a program of his own arrangements of popular standards. These included lyrical, yet highly pulsant versions of *Stompin' at the Savoy*, *Moon-glow*, *Once in a While*, *Out of Nowhere*, *Possessed* (a delightful original based on the harmonic line of *These Foolish Things*), *I Can't Get Started*, *All the Things You Are*, *Liza*, and *Lover*.

He concluded the program with a medley of three Negro spiritual themes he had brought together into a short suite to be used as a musical setting for the recitation of a number of texts from James Weldon Johnson's *God's Trombones*, a book of Negro sermons in verse.

Harris' arrangements, unlike Byrd's, veer sharply from the advanced harmonic writing of the modernists. Instead, he sticks within the traditional harmonic framework of swing music, an area in which he is comfortable and in which he has accomplished some fine and sensitive jazz work. He has not been greatly impressed by the work of

the modernists, one infers from his comments—though he immediately follows this up with the statement that he "finds something good in any kind of music that's played well and has something valid to say."

Bill's playing has much the same beauty, lyricism, charm—and solid strength as well—as the playing of such stalwarts as Benny Carter, Johnny Hodges, Ben Webster, and Harry Carney. And his rock-and-roll background assures a fundamental and propulsive swing in all he does.

Anyone who has attempted to play classical guitar and is aware of the difficulties involved in merely executing a written score can appreciate Harris' improvising within this discipline. It was good to hear at the Philadelphia concert that the numbers, as he executed them, differed markedly from the recorded versions of the same tunes. He said he has concluded that only by experimenting, only through improvisation, can the approach he has pioneered remain alive and vital.

In the last several months Harris has attained a certain measure of stability in his life. In mid-April he became the music director and resident-group leader of a newly opened jazz room in Washington, the *Underground*. He has been working with a rhythm section in an attempt to extend the scope of his music.

Of the problems involved, he has said, "With the classical guitar, you become involved with the bass line, chords, melody, and rhythm at the same time. You have to be very careful not to overcrowd the rhythm section or be overcrowded by them, since they're not familiar with the instrument."

As soon as group rapport is established and a compatible group approach worked out, Harris said, he plans to resume recording and is considering starting his own label. The first disc will be called *Jazz from the Underground*.

"It had to come," Bill said, laughing.

(DB)



WES MONTGOMERY

Few jazz musicians have had the rise to professional acclaim that John Leslie (Wes) Montgomery, the guitar-playing member of the Indiana Montgomery family, has had in the last two years.

Up until that time almost unknown to the jazz public outside his native Indianapolis, Mont-

gomery was heralded by Cannonball Adderley, Gunther Schuller, and other musicians who heard him and was brought by Adderley to the attention of Orrin Keepnews of Riverside records, who promptly recorded him.

Since that debut (his second, for he had toured with Lionel Hampton for two years in the early '40s) Montgomery has run away with the new-star guitar category in *Down Beat's* International Jazz Critics Poll and today seems a cinch to live up to his billing as the "best thing that has happened to the guitar since Charlie Christian."

For the last year, Wes has worked with his brothers, Buddy (vibes) and Monk (bass), as the Montgomery Brothers. The other two Montgomerys are half the original Mastersounds quartet which, a few years ago, won the critics poll as best new small group.

Pinned down recently between rehearsals and pool games (shooting pool is his only hobby), Wes discussed



guitar players (including himself) with the ease and familiarity born of years of listening:

"I started in 1943, right after I got married. I bought an amplifier and a guitar around two or three months later. I used to play a tenor guitar, but it wasn't playing, you know. I didn't really get down to business until I got the six-string, which was just like starting all over to me.

"I got interested in playing the guitar because of Charlie Christian. Like all other guitar players! There's no way out. I never saw him in my life but he said so much on the records that I don't care what instrument a cat played, if he didn't understand and didn't feel and really didn't get with the things that Charlie Christian was doing, he was a pretty poor musician—he was so far ahead.

"Before Charlie Christian I liked (Django) Reinhardt and Les Paul and those cats, but it wasn't what you'd call

By
**RALPH J.
GLEASON**

new. Just guitar. For the exciting, the new thing they didn't impress me like that. But Charlie Christian did. I mean he stood out above all of it to me.

"Solo Flight was the first record I heard. Boy, that was too much! I still hear it! He was it for me, and I didn't look at nobody else. I didn't hear nobody else for about a year or so. Couldn't even hear them.

"I'm not really musically inclined. It takes guts, you know! I was 19 and I liked music, but it didn't really inspire me to go into things. But there was a cat living in Indianapolis named Alex Stevens. He played guitar, and he was about the toughest cat I heard around our vicinity, and I tried to get him to show me a few things.

"So eventually what I did was I took all of Charlie Christian's records, and I listened to them real good. I knew what he was doing on that guitar could be done on the one I had because I had a six string. So I was just determined I'd do it. I didn't quit. It didn't quite come out like that but I got pretty good at it, and I took all the solos off the records. I got a job playing just the solos, making money in a club. That's all I did—played Charlie Christian solos and then laid out! Mel Lee—he's the piano player with B. B. King—had the band and he helped me a lot.

"Then I went on the road with the Brownskin Models and later with Snookum Russell. Ray Brown was on the band at that time. I didn't realize he was playing so much bass until I heard him with Diz!

"Hamp was the only big band I went with—1948-50. I didn't use any amplifier at all. He had a lot of things for the sextet but he never got to record that group.

"I'm so limited. I have a lot of ideas—well a lot of thoughts—that I'd like to see done with the guitar. With the octaves, that was just a coincidence, going into octaves. It's such a challenge yet, you know, and there's a lot that can be done with it and with chord versions like block chords on piano. There's a lot of things can be done with that. But each of these things has a feeling of its own and it takes so much time to develop all your technique.

"I don't use a pick at all and that's one of the downfalls, too. In order to get a certain amount of speed, you should use a pick, I think. You don't have to play fast, but being able to play fast can cause you to phrase better. If you had the technique you could phrase better, even if you don't play fast. I think you'd have more control of the instrument.

"I didn't like the sound of a pick. I tried it for, I guess, about two months. I didn't even use my thumb at all. But after two months time I still couldn't use the pick. So I said, 'Well, which are you going to do?' I liked the tone better with thumb, but I liked the technique with the pick. I couldn't have them both, so I just have to cool.

"I think every instrument should have a certain amount of tone-quality within the instrument, but I can't seem to get the right amplifiers and things to get this thing out. I like to hear good phrasing. I'd like to hear a guitar play parts like instead of playing melodic lines, leave that and play chord versions of lines. Now, that's an awful hard thing to do, but it would be different. But I think in those terms, or if a cat could use octaves for a line instead of one note. Give you a double sound with a good tone to it. Should sound pretty good if you got another blending instrument with it.

"Other guitar players? Well, Barney Kessel. I've got to go for that. He's got a lot of feeling and a good conception of chords in a jazz manner. He's still trying to do a lot of things, and he's not just standing still with guitar, just settling for one particular level. He's still going all he can, and that's one thing I appreciate about him. He's trying to phrase, also. He's trying to get away from

the guitar phrase and get into horn phrasing.

"And Tal Farlow. Tal Farlow strikes me as different altogether. He doesn't have as much feeling as Barney Kessel to me, but he's got more drive in his playing, and his technique along with that drive is pretty exciting. He makes it exciting. I think he's got a better conception of modern chords than the average guitar player.

"A lot of guitar players can play modern chords, they can take a solo of modern chords, but they're liable to leave it within the solo range that they're in. They're liable to get away from it and then come back to it, get away from it and come back to it. Tal Farlow usually stays right on it.

"Jimmy Raney is just the opposite from Tal Farlow. They seem like they have the same ideas in mind, the same changes, the same runs, the same kind of feeling. But Jimmy Raney is so smooth. He does it without a mistake, like some cats play piano they couldn't make a mistake if they wanted to. That's the way Jimmy Raney is. He gives it a real soft touch, but the ideas are just like Tal Farlow's to me.

"And then George Henry, a cat I heard in Chicago. He's a playing cat. He asked could he play a tune, and so he gets up there, and that's the first time I ever heard a guitar phrase like Charlie Parker. It was just the solos, the chords and things he used were just like any other cat, you know. And there's another guy from Houston who plays with his thumb.

"And naturally, Reinhardt, he's in a different thing altogether. And Charlie Byrd. You know, I like all guitar players. I like what they play. But to stand out like Charlie Christian. Well, I guess it's just one of those things.

"My aim, I think, is to be able to move from one vein to another without any trouble. If you were going to take a melody line or counterpoint or unison lines with another instrument, do that and then, maybe after a certain point, you drop out completely, and maybe the next time you'll play phrases and chords or something or maybe you'll take octaves. That way you have a lot of variations. If you can control each one of them and still keep feeling it. To me the biggest thing is to keep the feeling within your playing regardless of what you play. Keep a feeling there, and that's hard to do.

"You know, John Coltrane has been sort of a god to me. Seems like, in a way, he didn't get the inspiration out of other musicians. He had it. When you hear a cat do a thing like that, you got to go along with him. I think I heard Coltrane before I really got close to Miles. Miles had a tricky way of playing his horn that I didn't understand as much as I did Coltrane. I really didn't understand what Coltrane was doing, but it was so exciting the thing that he was doing. Then after I really began to understand Miles, then Miles came up on top.

"Now this may sound pretty weird—the way I feel when I'm up there playing the way I play doesn't match—but it's like some cats are holding your hands. C'mon, you know, and they'll keep you in there. If you try to keep up to them, they'll lose you, you know. And I like that. I really like that.

"Sometimes I'll do nothing but listen to records. All kinds, over and over. Then after a while, it breaks and I don't even want to hear them. Nothing. I think it's because at the times I don't want to hear, I've heard so much it's got me confused and I'm so far away from it on my instrument—from the things I've been hearing—that I've got to put it aside and go back to where I am. And try to get out of that hole!

"I was surprised to win the *Down Beat* thing. I think I was playing more in 1952 than I ever have."



UP BEAT | CHARLIE CHRISTIAN

Charlie Christian died in March, 1942. Officially, pneumonia was the cause of death. But some say Christian loved life too well and that this killed him.

It makes little difference. Charlie Christian has not been with us for more than 19 years. But if his body is dead, his spirit is not. It is in the work of practically every guitarist playing today.

Every guitarist who has won a poll in the last 19 years has taken the style of Christian as his starting point. No musician has influenced the development of the approach to an instrument more than Christian influenced guitar, unless it be Jimmy Blanton, whose influence on bass is ubiquitous. Not even the styles of Charlie Parker, Benny Goodman, Dizzy Gillespie, Coleman Hawkins, Lester Young, or Miles Davis have been as far-reaching in their influence on their fellows as have those of Christian and Blanton.

Christian's influence has been so sweeping that the *Up Beat* section of this issue is given over to transcriptions of some of his recorded solos.

Christian brought a completely new concept to the guitar when he first gained national prominence in 1939. He approached guitar not as a rhythm instrument but as a solo instrument. His solos were more like those of a tenor sax than a guitar's. While guitarists who came before him thought, generally, in chord terms, Christian thought in terms of linear development, not chord inversions and chord placement. This was akin to Lester Young's linear playing as opposed to Coleman Hawkins' more vertical harmonic playing. In fact, it has been pointed out many times that Christian took much of his inspiration from Young.

But Christian's impact on guitarists was not his only contribution to jazz during his brief three years on the national scene. He was the god-figure of the experimenters of the early 1940s—Thelonious Monk, Dizzy Gillespie, Charlie Parker, Kenny Clarke, and the other musicians who were to be instrumental in developing what came to be known as bop. Christian, when the Benny Goodman band played New York, would finish his nightly job with Goodman, pack his instrument and amplifier, and speed to Minton's where Monk, Gillespie, Bird, and their cohorts

were jamming. Things perked up when Christian mounted the stand and played. A segment of one of these 1941 sessions was recorded by collector and fan Jerry Newman. The recording was issued in the Esoteric album *The Harlem Jazz Scene*.

But most of Christian's recording was done with the Benny Goodman Sextet. One of the few recordings he made outside the Goodman camp was a four-side session with Ed Hall for Blue Note in 1941. The outstanding product of that session was *Profoundly Blue* (page 26). After a bass intro by Israel Crosby, Christian and Crosby improvised together for 36 bars, producing one of the loveliest duets on records. It was unrehearsed, according to Crosby. Most notable about the slow blues duet (both guitar and bass parts transcribed) is the rapport established between the two musicians, particularly rhythmic rapport (bars 2, 6, 14, 23, 34, and 36). The *Profoundly Blue* session was the only instance of Christian's recording unamplified.

The *A Smoo-o-oth One* (page 27) is taken from the Benny Goodman Sextet recording on Columbia. Although only an eight-bar bridge, this solo shows Christian's rhythmic conception to good advantage, as does the other short example, *On the Alamo*, also from a Columbia Goodman Sextet session.

Honeysuckle Rose (page 27) is one of the two solos Christian recorded with the full Goodman band; the other was the remarkable *Solo Flight*.

Boy Meets Goy (page 28), from another sextet recording, is an example of Christian's blues playing at a medium tempo.

The final transcription, *I Found a New Baby*, is of one of Christian's best solos with the Goodman sextet. It is played at a medium-fast tempo.

In all the examples, there is nurture for the jazz student, whether he plays guitar or not. Christian's conception, his rhythmic vigor, and his harmonic sense provide lessons for all instrumentalists.

(All solos, with the exception of *I Found a New Baby*, were transcribed for *Down Beat* by the Berklee School of Music, Boston, Mass.)

PROFOUNDLY BLUE

By Ed Hall-Meade Lewis

The first system of the musical score for 'PROFOUNDLY BLUE' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a melodic line featuring eighth and sixteenth notes, followed by a series of eighth notes. The bottom staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line.

The second system of the musical score continues the composition. It features two staves, with the top staff in treble clef and the bottom staff in bass clef. The music includes various musical notations such as eighth notes, sixteenth notes, and rests, with some notes beamed together. The system ends with a double bar line.

A SMO-O-OTH ONE

By Benny Goodman

A musical score for the song "The Rose Tree". It consists of three staves. The top staff is for the voice, written in treble clef with a key signature of one sharp (F#). The melody is simple and catchy, with lyrics written below it. The middle staff is for the piano accompaniment, written in treble clef with a key signature of one sharp. It features a series of chords and single notes that support the melody. The bottom staff is for the piano accompaniment, written in bass clef with a key signature of one sharp. It provides a harmonic foundation for the piece. The score is labeled "The Rose Tree" at the top.

[illegible]

ON THE ALAMO

By Kahn - I. Jones

The musical score for 'The Rose Tree' is written on three staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a treble clef, a key signature change to one flat, and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note G4. This is followed by a half note F4, a half note E4, and a half note D4. The melody continues with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The second staff is in treble clef with a key signature of one flat and a 4/4 time signature. It begins with a treble clef, a key signature change to one flat, and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note G4. This is followed by a half note F4, a half note E4, and a half note D4. The melody continues with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The third staff is in treble clef with a key signature of one flat and a 4/4 time signature. It begins with a treble clef, a key signature change to one flat, and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note G4. This is followed by a half note F4, a half note E4, and a half note D4. The melody continues with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

HONEYSUCKLE ROSE

By Thomas Waller

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the first staff. The second staff continues the melody with the lyrics 'The Rose Tree'. The third staff continues the melody with the lyrics 'The Rose Tree'. The fourth staff continues the melody with the lyrics 'The Rose Tree'. The fifth staff continues the melody with the lyrics 'The Rose Tree'. The sixth staff continues the melody with the lyrics 'The Rose Tree'. The seventh staff continues the melody with the lyrics 'The Rose Tree'. The eighth staff continues the melody with the lyrics 'The Rose Tree'. The ninth staff continues the melody with the lyrics 'The Rose Tree'. The tenth staff continues the melody with the lyrics 'The Rose Tree'. The score is written in ink on aged paper.

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BOY MEETS GOY

By Benny Goodman

The musical score for 'The Rose Tree' is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody begins with a half rest, followed by a half note B-flat, and then a series of eighth and quarter notes. The score includes several dynamic markings: 'F' (forte) appears at the beginning of the first, second, and fourth measures, and 'C7' (dominant seventh chord) appears above the second and fourth measures. The melody is characterized by its simple, folk-like structure, with a clear beginning and end. The score is presented in a clean, black-and-white format, suitable for educational or performance purposes.

I FOUND A NEW BABY

By Palmer-Williams

Musical score for "The Rose Tree" in G major. The score is written in treble clef with a 2/4 time signature. It consists of 32 measures, grouped into eight systems of four measures each. The key signature has one sharp (F#). The chords indicated are Dmi, G7, F, C7, and A7. The melody is written on a single staff. The score includes measure numbers 4, 8, 12, 16, 20, 24, 28, and 32.

The excerpt from Charlie Parker's solo on *Relaxin'* at the *Camarillo* that appeared in the May 25 issue of *Down Beat* was written by Parker and published by Charlie Parker Music Co.—Mayhew Music Co. and copyrighted 1961.



Here's Ed Thigpen...

Edmund Thigpen, born in Los Angeles, started playing drums at the age of eight. Last summer, he tied for 1st place among the world's New Drummers in Downbeat's poll of international jazz critics.

In between these momentous points in his career, Ed's had wide and varied experience. It included teaching himself to play, with some help from Chico Hamilton, Jo Jones, and his father, Ben Thigpen. It spread out through engagements with the Jackson Brothers, George Hudson, Cootie Williams, Dinah Washington, Johnny Hodges, Bud Powell, Jutta Hipp and Billy Taylor Trio.

Ed's drumming experience has culminated in his present spot as a key member of Oscar Peterson's trio. There, he's setting new standards with a technique that calls into play not only sticks and brushes, but hands, fingers and elbows.

One factor has been constant throughout Ed's career: Ludwig Drums.

"I've seen Ludwigs made," Ed says, "and I think that would have decided me even if I'd never heard or played them."

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CLINICIAN'S CORNER

This is the third in a four-part series adapted from a 25-lesson correspondence course offered by the Berklee School of Music. The first and second parts (*DB*, May 25, June 22) are essential to understanding fully this part.

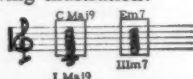
D. SUBSTITUTE CHORDS

Substitute chords of one type or another often may be employed effectively where a more "tense" or more modern sound is desired. They should not be used indiscriminately but rather to achieve a specific effect.

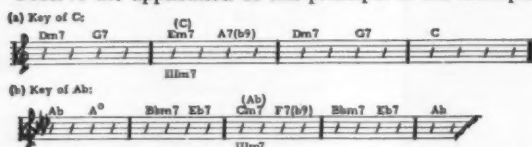
Following is a description of the most commonly used:

1. **SUBSTITUTE FOR THE "I" CHORD.** The III^{bm7} may be used as a substitute for the Major I chord.

The relationship of the IIIIm7 to the "I" chord may be noted in the following illustration:



Observe the application of this principle to the examples:



Note: This substitution is effective only in the middle of a progression and should not be used where the "I" chord is intended to signify a final cadence.

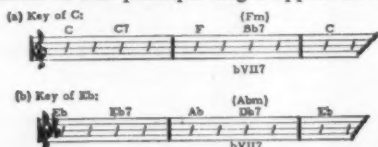
It also should be noted that it is almost always followed by some form of the V7 of II.

2. **SUBSTITUTE FOR THE "IV_m" CHORD.** The \flat VII⁷ may be used as a substitute for the IV_m.

Again, the derivation of this substitution may be noted in the following illustration:



Application of this principle might appear as follows:

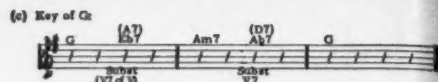
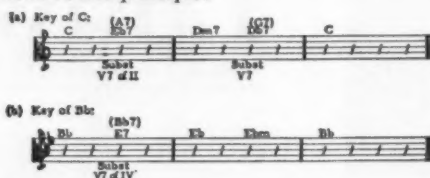


3. **SUBSTITUTE FOR THE "V7" CHORD.** The $bII7$ may be used as a substitute for the V7 chord.

Notice that the third and seventh degrees (which establish the chord as a dominant seventh structure) are the same in each case.



In the following examples are illustrated some of the many applications of this principle:



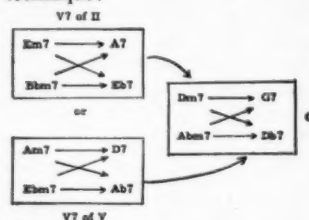
Following is a reference chart illustrating all of the substitute chords described in this lesson:

(a) Substitute I (IIIm7)	(b) Substitute IVm (bVII7)	(c) Substitute V (bII7)
original substitute	original substitute	original substitute
C Em7	Fm6 ... Bb7	G7 Db7
Db Fm7	Gbm6 ..Cb7	Ab7 D7
D F#m7	Gm6 C7	A7 Eb7
Eb Gm7	Abm6 ..Db7	Bb7 E7
E G#m7	Am6 ... D7	Bb7 F7
F Am7	Bbm6 ..Eb7	C7 Gb7
F# ... A#m7	Bm6 E7	Db7 G7
Gb ... Bbm7	Cm6 F7	D7 Ab7
G Bm7	Dbm6 ..Gb7	Eb7 A7
Ab Cm7	Dm6 G7	E7 Bb7
A C#m7	Ebm6 ..Ab7	F7 B7
Bb Dm7	Em6 A7	Gb7 C7
B D#m7		

By preceding the V7 chord with either the original IIm or the related IIm7, the following variations are possible:

Key of C:	Dm7	G7	C (or Gb)
	Dm7	Db7	C (or Gb)
	Abm7	Db7	C (or Gb)
	Abm7	G7	C (or Gb)

Note the varied possibilities for a four-chord cadence utilizing this technique:



Any combination of the above may be used, provided the forward motion is maintained.

Following are some examples of chord progressions employing all substitutions described in this lesson:



Note: The principle of the substitute dominant may be more easily mastered by remembering: *V7 resolves down a fifth. Substitute V7(b117) resolves down a half-step.*

ASSIGNMENT

Compose two eight-bar chord progressions in every key using any of the techniques covered thus far in the series.

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SCHOOL JAZZ

Abreast of the growing interest in jazz as part of the nation's school music program, southern California music educators in mid-May held the second annual Southern California School Dance Band Clinic-Festival at Los Angeles Valley college in North Hollywood.

Planned and directed by the college's music head, Bob MacDonald, the successful event drew 240 students comprising the personnel of a dozen school dance bands from desert to ocean.

Rating the bands for proficiency in clinic work was a high-caliber panel of judges consisting of Bob Florence, Herb Geller, Neal Hefti, Earle Immel, Claude Lakey, Don Nelligan, Marty Paich, Bob Rose, Paul Tanner, and Cy Weinstein.

As clinicians, MacDonald enlisted the services of bassist Don Bagley, trumpeters Irving Bush and Ollie Mitchell, trombonist Paul Tanner, pianist Florence, drummer Jack Sperling, and saxophonists Bill Perkins, Don Raffel, Ben Kanter and Bernie Fleischer.

In charge of a special interlude on jazz and improvisation was altoist Geller. An unscheduled highlight of the proceedings was a panel on arranging conducted by Hefti, Florence, and Paich.

Before a majority of the students gathered in the college gymnasium, sport-shirted Geller took the microphone to tell his listeners about "a deadly disease that's around—hipsterism."

"Don't be afraid," he advised the youngsters, "to have your own preferences in jazz."

He went on to warn his audience to beware of those who swear by a specific jazz musician not because of what he is accomplishing musically but because it may be considered fashionable to deify him. Geller urged the students to listen hard to all forms of jazz and jazzmen and to make up their own minds about favorites.

When asked by MacDonald to answer the question "How do I get started improvising?", Geller replied, "You have to love jazz. And you have to listen to it all the time."

The altoist told his audience to listen to the older jazzmen as well as to the newer crop. As an example, he said his first idol was Benny Carter. He added that he still loves his playing today. Willie Smith, also, Geller said, was a musician he listened to avidly, though by today's standards Smith "might be considered rock-and-rollish and old-fashioned."

On a personal note regarding his own

aims and aspirations musically, Geller told the students he would most like to achieve "freedom from the tyranny of the bar-line. But it's a very hard thing to be consistent in this."

Finally, said Geller, "Don't let people bother you, don't let them make you nervous. Nervousness will come out in your playing."

His remarks concluded, Geller was joined forthwith by Perkins on baritone saxophone, Florence on piano, Bagley on bass, and Sperling on drums for a stimulating live demonstration of improvisation. The group did justice to an up-tempoed *Lady, Be Good* and a medium *Softly, as in a Morning Sun*.



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FOLK SINGERS

This is a group of folk singers. They are all college graduates. They can sing in eight languages. They make \$5,000 a week. This is why the word 'soul' appears on all their album covers. ★ ★ ★ ★ ★



TWO-TIMIN' WOMAN

This is a two-timin' woman. Many folk songs have been written about two-timin' women. They can smile and lie at the same time. They wear paint and powder and smell of perfume. Today, they are called receptionists. ★ ★ ★ ★

★ ★ ★ ★ ★ By Guindon



FOLK

This is a folk. He is very colorful. He doesn't farm. He doesn't mend. He don't plant 'taters. He don't pick cotton. He's a veteran. ★ ★ ★ ★ ★

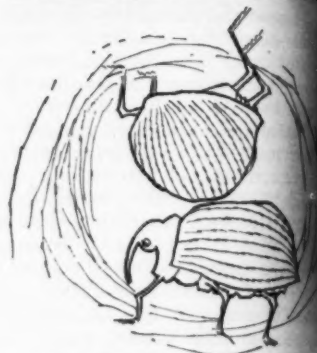


CHAIN GANG

This is a chain gang. They break rock. They sing the songs of the land. Songs about poverty, songs about misery; it's mandatory. ★ ★ ★ ★ ★

Folk Music

A Primer



BOLL WEEVILS

These are boll weevils. There are many songs about them mostly written by boll weevils. It is part of a plot to be accepted culturally. ★ ★ ★



FOUNDER

This is Pittsford Townsend, tinker, inventor, musician. He invented folk music. He died in poverty in 1841, believing himself a failure. He had been trying to invent jazz. ★ ★ ★

MUSIC

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EVILS

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Speedy West



Happy Lamar



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FENDER JAZZ BASS—This is Fender's newest addition to the field of electric basses and represents the standards by which others will be compared. The two pickups have two pole pieces for each string giving excellent and true string tone response. Tandem tone and volume controls for each pickup permit mixing for wide bass tone selection. In addition, it features Fender's new faster-action neck with rosewood finger-board and adjustable truss-rod for perfect neck alignment. For playing ease and comfort, the body is comfort-contoured and shaped with the "offset" waist design, fitting the instrument to the player's body and placing the player's arm in a natural position over the strings. Individual bridges are adjustable for both accurate string lengths and comfortable string heights. Every bassist will find the new Fender Jazz Bass is truly an artists' instrument, combining all the fine features of the original Fender Bass plus these many developments and improvements which make it the most advanced electric bass on today's market.

Patent Pending

NEW FENDER BASS GUITAR—The New six-string Bass Guitar is the finest on today's market. It is tuned one octave below that of the spanish guitar. This instrument incorporates three pickups that can be used together or in any combination, making a total of seven tone changes plus separate tone and volume controls. The Bass Guitar has a 21 fret, extra-slim faster action neck with rosewood fingerboard and adjustable truss-rod for perfect neck alignment. This remarkable new guitar incorporates all the Fender developments including the comfort-contoured "off-set" body design, and smooth tremolo action. Every convenience is provided including the "floating-bridge" with six individual saddles each adjustable for string length and height, and individually adjustable high fidelity pickups. The Bass Guitar is a fine addition to the Fender line and answers the demand for a high-quality six-string bass.

FENDER PRECISION BASS—One of the most popular of modern instrument developments, the Fender Precision Bass has rapidly become the choice of bassists in every field. Requires only a fraction of playing effort as compared with old style acoustic basses; compact in size and very large in performance. Fast-action neck facilitates playing technique, playing in tune and is extremely comfortable. Adjustable neck truss-rod assures perfect neck alignment. Individual bridges are adjustable for custom string heights and perfect string length between bridges and nut. Split pickups produce true bass tones and require only a fraction of the playing effort that went into playing old style bass. In addition, considerably more volume is obtainable. Its portability permits freedom of movement on stage and the fact that it is easy to carry is readily appreciated by every bass player. Its fine tone quality, playing ease and comfort has made the Fender Precision Bass a stock item in many of the nation's top musical organizations.



FENDER JAZZMASTER—There is no more convincing proof of the playing qualities of the Fender master than its rapid acceptance by guitarists throughout the world in the past few years. This remarkable guitar incorporates all the new Fender developments including the new "off-set" body design, tremolo action plus separate tone and lead tone circuits. In addition, it offers a comfort contoured body with rosewood fingerboard for effortless playing and faster playing technique. Every convenience is provided including the tremolo lock, adjustable master bridge channel with individually adjustable two-way bridge, completely adjustable high fidelity pickups. The Jazzmaster represents one of the finest additions to the Fender line and far surpasses other instruments in its price class.



FENDER STRATOCASTER GUITAR—Perfection in a solid body design. A comfort-contoured professional guitar providing all of the finest Fender features. Choice hardwood body finished with a golden sunburst shading, maple neck with rosewood fingerboard, white pickguard, and lustrous chrome metal parts. Three advanced style adjustable pickups, one master control, two tone controls and a tremolo position instant tone change. The adjustable Fender bridge insures perfect intonation and softest action. The neck has the famous Fender truss rod. The Stratocaster is available with or without the Fender built-in tremolo.

Unsurpassed in the field of Fine Music

The choice of Leading Artists Everywhere

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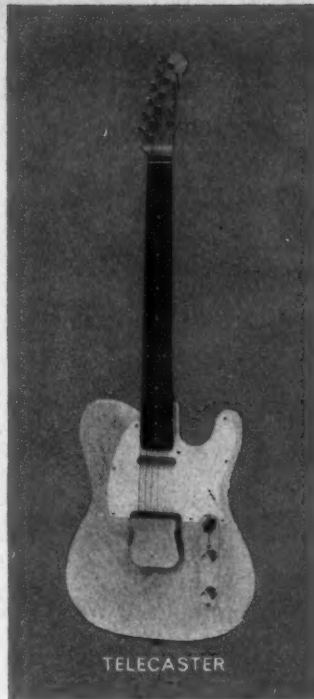
TELECASTER CUSTOM

FENDER TELECASTER CUSTOM AND ESQUIRE CUSTOM GUITARS

—The dual-pickup Telecaster Custom and single-pickup Esquire Custom guitars offer all the fine playing and design features of the regular Telecaster and Esquire models plus custom treatment of the body.

A beautiful highly polished Sunburst finish is used and the top and bottom edges of the solid body are trimmed with white contrasting binding. The necks of the Telecaster Custom and Esquire Custom feature Fender's new fast-action design permitting rapid playing technique and comfortable full chords. The adjustable truss-rod reinforced necks have beautiful rosewood fingerboards.

Each model features the well-known Fender adjustable bridges enabling the player to set the playing action to his own touch, and adjust string lengths for perfect string intonation. The pickups are wide-range and adjustable, allowing any desired string balance and response.



TELECASTER

TELECASTER AND ESQUIRE GUITARS—The originals of solid body guitars and the favorites of countless guitarists. Both feature natural blond-finish hardwood bodies, hardmaple necks with rosewood fingerboards. The two-pickup Telecaster and the Esquire with a single-pickup afford wide tone response from ringing "take-off" to very soft rhythm tones. Cutaway body design allows comfortable fingering right up to the highest fret. Two-way adjustable bridges permit custom string heights and perfect string length adjustments. Their fast-action necks feature an adjustable truss-rod which maintains perfect neck alignment and can be set for varying string-tension requirements. Both the Telecaster and Esquire tone circuits employ a three-position tone selector switch. Their pickups are also adjustable for any desired string response. Each is trimmed with a white pickguard and all metal parts are heavily chrome-plated for lasting beauty.



ELECTRIC MANDOLIN

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FENDER ELECTRIC MANDOLIN—

most outstanding instrument on the musical market: true Mandolin with graduated neck with 24 frets provides fast comfortable playing action, plus double cutaway body design for convenient access to top and bottom frets. Solid wood body is of choice hardwood, beautifully finished Sunburst. The body is constructed for complete playing comfort.

Two-way adjustable bridges provide precise adjustment for both string action and string heights assuring perfect intonation and playing action. The pickup is adjustable for string balance and affords the finest Mando-



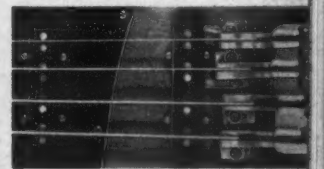
FENDER REVERB UNIT—Designed for use with all amplification systems the new Fender Reverb unit offers the finest distortion-free reverberation. It is highly portable and provides the "expanded sound" effect sought by guitarists and accordionists. In addition, it is an excellent unit for microphone, phonograph and tape recorder program material. The Fender reverb unit employs a professional amplifier section and the popular Hammond Reverberation adapter. It can be used with the player's amplifier to provide normal sound amplification to which reverberation is added by use of the remote on-off reverberation control. Circuit includes a tone control and a Mixing Control at the instrument input, and a Duration Control which provides any degree of reverberation desired by the player. Also, no additional components are required other than the musician's equipment. It is ruggedly built unit, designed to take hard use in traveling. The amplifier section employs heavy-duty power output transformers, professional amplifier circuitry with silicon rectifiers to reduce heating and prolong amplifier life. The cabinet of 3/4" wood with lock-joint corners is covered with Tolex vinyl fabric, resistant to acid, heat, cold and moisture, and is easily cleaned. Every musician desiring the latest and finest portable professional reverberation equipment will find the new Fender unit to be unsurpassed in design and construction. Comparison will prove it to be unexcelled in overall performance.

TUBES: 1-7025 & 1-12AT (each dual purpose 1-6K6, silicon rectifiers).

SIZE: Height - 9"; Width - 19"; Depth - 8"

These Fender features assure perfect adjustment of each instrument.

Adjustable Pickups
for balanced string response



Adjustable Neck Truss-rod
for perfect neck alignment



Fender Professional Amplifiers

SHOWMAN 15" AMP—Tubes: 4—7025 & 2—12AX7 (each dual purpose), 4—5881, Silicon Rectifiers. Speaker: 1—15" Lansing Enclosure. Size: Chassis Unit: Height, 8"; Width, 26"; Depth, 9". Speaker Unit: Height, 24½"; Width, 36"; Depth, 11½".

SHOWMAN 12" AMP—Tubes: 4—7025 & 2—12AX7 (each dual purpose), 4—5881, Silicon Rectifiers. Speaker: 1—12" Lansing Enclosure. Size: Chassis Unit: Height, 8"; Width, 26"; Depth, 9". Speaker Unit: Height, 21"; Width, 30"; Depth, 11½".



BANDMASTER AMP—Tubes: 4—7025 & 2—12AX7 (each dual purpose), 2—5881, Silicon Rectifiers. Speaker: 1—12" Heavy-duty enclosure. Size: Chassis Unit: Height, 8"; Width, 24"; Depth, 9". Speaker Unit: Height, 21"; Width, 30"; Depth, 11½".

BASSMAN AMP—Bass and Normal Channels: Tubes: 4—7025 (each dual purpose), 1—GZ34, 2—5881. Speaker: 1—12" Heavy-duty enclosure. Size: Chassis Unit: Height, 8"; Width, 22¼"; Depth, 9". Speaker Unit: Height, 21"; Width, 30"; Depth, 11½".



New!



A Dual Channel Circuits • Normal plus remarkable harmonic vibrato

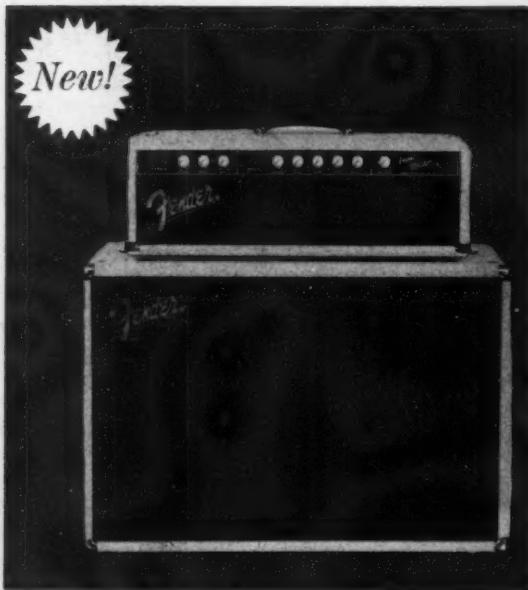
B Silicon Rectifiers • Smoother voltage supply—eliminates glass tube rectifier heat

C Lock-joint Corners • 3/4" wood stock—rugged and permanent

D New "TOLEX" Vinyl Covering • attractive—resistant to stain, moisture, heat and cold

E Vented Cabinet • Circulating air components—prolongs amp life

New!



New "TOLEX" Vinyl Covering

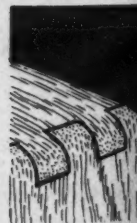
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Dual Channel Circuits

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Compare Fender...you'll agree they're the finest

These new Fender Professional Amplifiers are without doubt the finest available on today's market. They incorporate new cabinet and circuit design features which will provide musicians the highest quality amplification, economy of operation and complete ownership satisfaction.

Each of the amps employs dual channels: Normal and Harmonic Vibrato. Both channels are capable of producing tremendous power, free from distortion, with reserve power available when needed. The Harmonic Vibrato Channel will be readily recognized as the finest ever offered with musical instrument amplifiers.

Every musician will appreciate the convenience of operation made possible with the control panel mounted on the front of the amplifiers. Instrument inputs are more readily accessible and settings of the various control knobs are easier to read. The dual channels include the following controls.

Front Panel: Normal Channel—Separate Bass, Treble and Volume Controls; Two Instrument Inputs.

Harmonic Vibrato Channel—Separate Bass, Treble and Volume Controls plus Speed and Depth Controls.

The Presence Control on the far right of the panel functions with both channels.

Back Panel: Ground Switch, Extractor-type Fuse Post, AC on-off Switch, Standby Switch, Speaker Jack, Jack for Extension Speaker, and Jack for Remote Control Vibrato Foot Switch supplied with each amplifier.

Silicon rectifiers used in the circuits (except Super Amp) offer smoother power regulation and eliminate the heating problem encountered with glass tube rectifiers. The chassis cabinets are well-vented, permitting air circulation to cool the components. These Fender features eliminate a great source of amplifier failure and service problems and prolong amplifier life.

Fender power and output transformers are heavy-duty, and designed to prevent overloading. High voltage wiring is heavily insulated, and every component is easy to locate with the chassis removed. Heavy-duty or Lansing high fidelity speakers are employed in these amplifiers. Resistors and condensers are securely mounted on a unit parts-panel eliminating rattles and annoying vibrations.

Fender's new "Piggy-Back" Speaker Enclosures offer the finest in amplified sound reproduction. Comparison will readily prove its smoother response throughout the frequency range—distortion-free even at higher than normal volume levels. The speaker Projector Ring* employed eliminates cancellation of front and rear radiation, thus permitting greater speaker efficiency and optimum performance of the enclosure.

The amplifier cabinets are attractive in appearance, modern in styling, are constructed to take the hardest professional use. Three-quarter inch wood stock, lock-joint corners, securely mounted baffle-board, chassis and hardware contribute to their portability and ruggedness. They retain their like-new appearance over a longer period of time inasmuch as the cabinets are covered with a new, tough vinyl fabric, "Tolox" in light and dark colors. This material is resistant to abrasions and scuffs and is unaffected by moisture, heat or cold.

We have every reason to believe the new Fender Professional Amplifiers are the finest available for today's musicians desiring top performance plus up-to-date styling. We invite you to compare them with other brands in their respective price classes. Each Fender Amplifier is guaranteed to give complete customer satisfaction...a guarantee backed by Fender's many years of successful business relationships with music dealers and their customers.

VIBRASONIC AMP—Tubes: 4—7025 & 2—12AX7, (each dual purpose), 2—5881, Silicon Rectifiers. Speaker: 1—Lansing 15" Model D-130 High Fidelity Speaker. Size: Height, 20"; Width, 26"; Depth, 10 1/4".

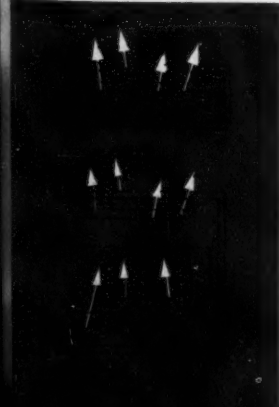
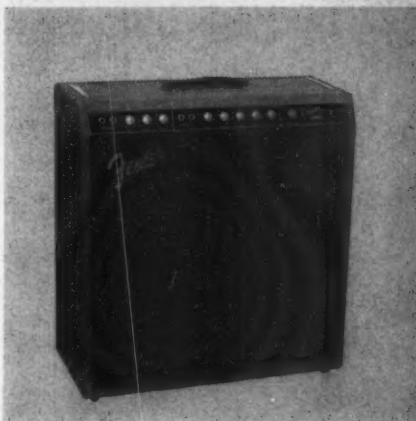
CONCERT AMP—Tubes: 4—7025 & 2—12AX7 (each dual purpose), 2—5881, Silicon Rectifiers. 4—10" Heavy-duty special design speakers. Size: Height, 24"; Width, 26"; Depth, 10 1/4".

PRO AMP—Tubes: 4—7025 & 2—12AX7 (each dual purpose), 2—5881, Silicon Rectifiers. Speaker: 1—15",

Heavy-duty. Size: Height, 20"; Width, 24"; Depth, 10 1/4".

TWIN AMP—Tubes: 4—7025 & 2—12AX7 (each dual purpose), 4—5881, Silicon Rectifiers. Speakers: 2—12" Heavy-duty, high fidelity. Size: Height, 19"; Width, 27 1/2"; Depth, 10 1/4".

SUPER AMP—Tubes: 4—7025 (each dual purpose), 2—5881, 1—GZ34 Rectifier. Speakers: 2—10" Heavy-duty. Size: Height, 18"; Width, 24"; Depth, 10 1/4".



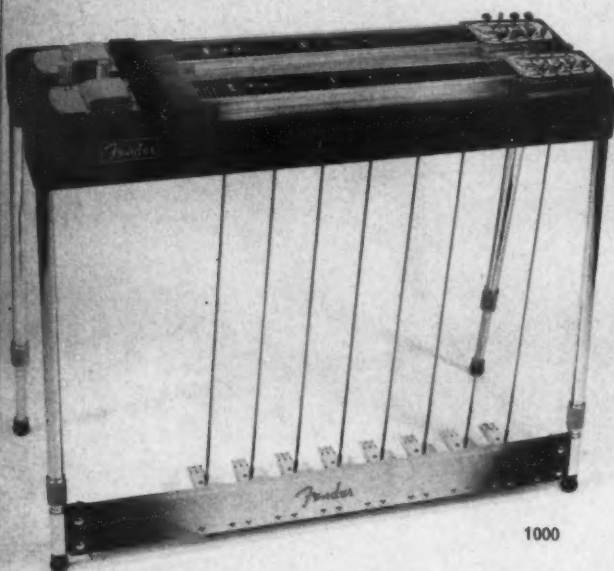
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New "TOLOX"
Vinyl Covering

FENDER 1000 AND 400 PEDAL STEEL GUITARS—The Fender 1000 and 400 are the most advanced pedal guitars on the market today. Both are designed to meet the changing requirements of steel guitarists brought about by the advances made in the music world, and are strikingly beautiful, employing the highest quality materials for dependable performance. Each has a 24½" string length and offers great flexibility of pedal tuning selection. The Fender 1000 double neck in new sunburst finish with 8 pedals provides as many as 30 usable tunings. Each of the 16 strings may be sharpened or flattened 1½ tones. Pedals may be used singly or in combinations and in addition, the pedal tuning patterns may be partially or entirely changed at any time in only a few minutes. The Fender 400 is available with 4 to 10 pedals and is ideal for professionals as well as students inasmuch as it provides many of the design features found on the Fender 1000. The Fender 1000 may be obtained with 9 or 10 pedals by special order.

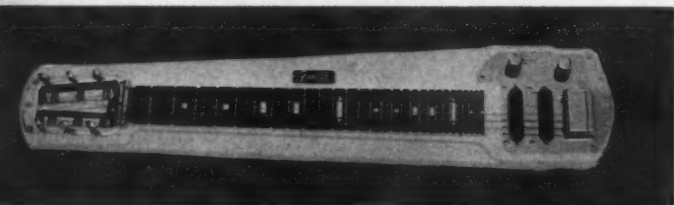
Both models are ruggedly built to take the hardest use, are convenient to carry and can be set up or disassembled in 3 minutes. Working parts are of case-hardened steel, and parts exposed to the player's hands are heavily chrome plated. The Fender 1000 with its great variety of tunings and the Fender 400 offer the finest in pedal guitar performance and unexcelled tuning accuracy.



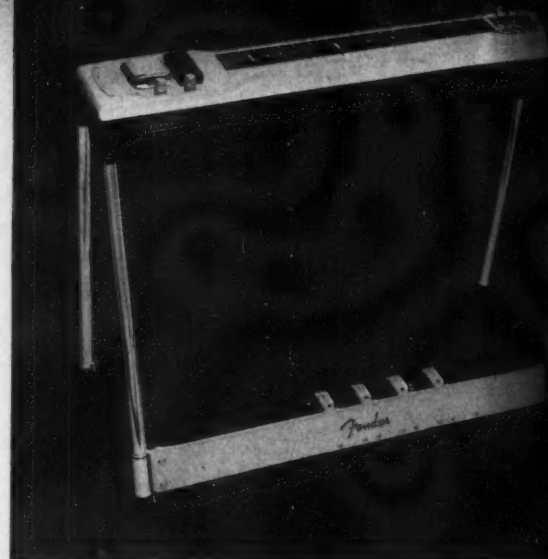
1000

FENDER DELUXE 6 AND 8 GUITARS—The Deluxe Steel Guitar is one of the finest single-neck instruments available on today's market and is highly recommended for both professional and non-professional use. It incorporates many of the same outstanding features found on Stringmaster Guitars.

It employs the counterbalanced dual pickups with mixing control, the Fender adjustable bridge for correction of intonation variations and the precision grooved nut of case-hardened steel, assuring level strings at all times. These special features, plus excellent playing qualities and unique body design, combine to make the Deluxe model guitar outstanding among present day instruments. The Deluxe 6 and 8 Guitars are mounted on 3 telescoping legs for variable instrument height and playing position.

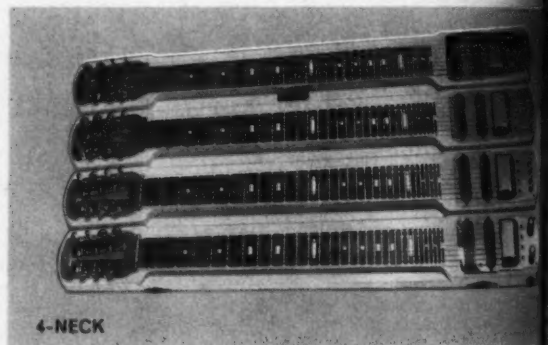


DELUXE 8

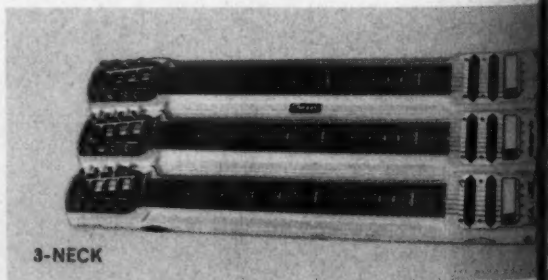


FENDER STRINGMASTER STEEL GUITARS—Fender Stringmaster Guitars incorporate the latest and most advanced developments in a neck steel guitar design. They feature dual counterbalanced pickups eliminate hum and noise and provide wide tone range by use of a mix and mixing system enabling the player to obtain any tone from low high staccato. The pickups are adjustable so that any tone balance achieved. These instruments are fitted with adjustable bridges in intonation may be adjusted any time to compensate for different strings. It is possible to string one of the necks with special bass strings, tuning an octave lower than the ordinary steel guitar tuning.

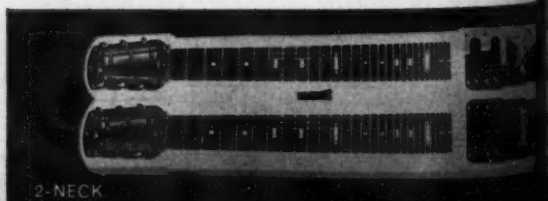
The Stringmaster is mounted on 4 telescoping legs providing a variety for sitting position or standing position. All critical parts are case-hardened and designed to prevent ordinary wear from occurring.



4-NECK

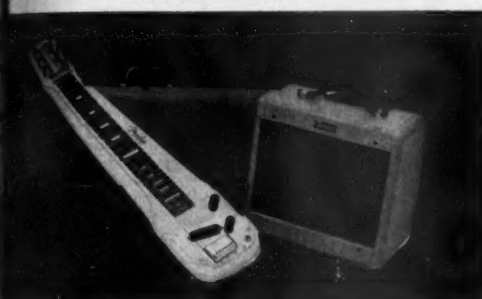


3-NECK



2-NECK

STUDIO DELUXE SET—The Studio Deluxe Set represents the finest on the market today. The Studio Guitar provides these outstanding features: fully adjustable bridge with swing-type bridge cover, fully adjustable pickup, hardened steel bridge and precision grooved nut, top-mount controls; volume, tone, speed and intensity and pilot light. The Studio Amp supplied with this set has the same design as the Princeton Amp. The Studio Guitar case has a separate leg compartment and is made with the same durable material used on the amplifier to make it easy to carry.



FENDER TREMOLOX AMP—The new Tremolux Amplifier combines the features of the "piggy-back" design with the features of the Tremolux. The Tremolux produces superb, distortion-free amplification with ample volume for electric guitar and microphone through the 10" enclosed speaker. This custom speaker is mounted in the Fender design baffle. Incorporated in the Tremolux are dual channels, Bright and Normal, and Tremolo circuit functioning for each. The Tremolux or amplifier portion may be top-mounted, or may be used as a separate unit. The Tremolux is equipped with the "Tilt-back" legs which enables it to reach the farthest point in the room in which it is being played. The Tremolux is constructed for hardest professional use. It is made of three-quarter inch plywood with reinforced corners, and covered in new, durable, vinyl "Tolex." Comparison will show the Tremolux to be one of the finest amplifiers in the lower price range.

TR 105 (each dual purpose), 2-BQ5, 6V6, 6X4, 6X5, 6X6, 6X7, 6X8, 6X9, 6X10, 6X11, 6X12, 6X13, 6X14, 6X15, 6X16, 6X17, 6X18, 6X19, 6X20, 6X21, 6X22, 6X23, 6X24, 6X25, 6X26, 6X27, 6X28, 6X29, 6X30, 6X31, 6X32, 6X33, 6X34, 6X35, 6X36, 6X37, 6X38, 6X39, 6X40, 6X41, 6X42, 6X43, 6X44, 6X45, 6X46, 6X47, 6X48, 6X49, 6X50, 6X51, 6X52, 6X53, 6X54, 6X55, 6X56, 6X57, 6X58, 6X59, 6X60, 6X61, 6X62, 6X63, 6X64, 6X65, 6X66, 6X67, 6X68, 6X69, 6X70, 6X71, 6X72, 6X73, 6X74, 6X75, 6X76, 6X77, 6X78, 6X79, 6X80, 6X81, 6X82, 6X83, 6X84, 6X85, 6X86, 6X87, 6X88, 6X89, 6X90, 6X91, 6X92, 6X93, 6X94, 6X95, 6X96, 6X97, 6X98, 6X99, 6X100.

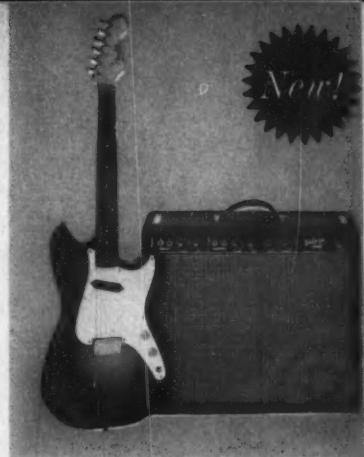
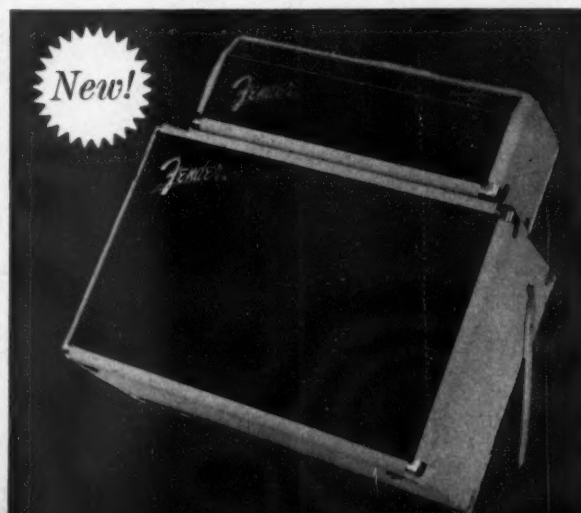
FENDER DUO-SONIC THREE-QUARTER SIZE GUITAR—This is an outstanding addition to Fender Fine Electric Instruments. It is especially designed for adult and young musicians with small hands, featuring Fender fast-action neck with adjustable truss rod, two adjustable wide-range pickups and three-position pickup selector switch. Two-way adjustable bridges assure perfect intonation and comfortable playing action.

NEW FENDER DELUXE AMPLIFIER—The newly designed Deluxe is outstanding in its price class and incorporates the following features: Two channels; normal and tremolo, front-mount panel with two volume controls, two tone controls, speed and intensity controls for tremolo and jeweled pilot light. The back panel includes: ground switch, AC on-off switch, fuse holder, speaker jack, extension speaker jack, jack for remote tremolo control pedal supplied with amplifier. A 12" heavy-duty speaker is featured on the Deluxe amp. This amp is an exceptional performer in its price range and represents one of the finest values available. Size: Height 17½", Width 21", Depth 9".

FENDER MUSICMASTER THREE-QUARTER SIZE GUITAR—The Musicmaster Guitar incorporates many outstanding features to make it the favorite in the low-price field. It is beautifully finished and features the comfortable, fast-action Fender neck with adjustable truss rod and modern head design. Adjustable bridge affords variable string height and length for playing ease and perfect intonation. Ideal for students and adults with small hands.

FENDER VIBROLUX AMP—The newly designed Vibrolux Amp features a fine Vibrato circuit assuring outstanding amplification qualities and performance characteristics. The circuit incorporates the latest control and audio features to make it the finest amplifier of its type in its price range. A 10" heavy-duty speaker is used in this amplifier. Front-panel controls include separate volume, treble and bass controls for each channel plus speed and intensity controls functioning for both. The back panel includes ground, fuse holder, on-off switch, speaker jack, extension speaker jack and jack for Vibrato foot control.

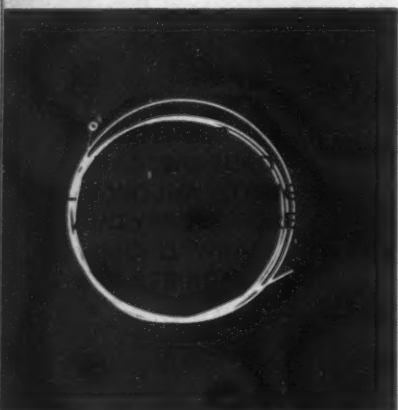
FENDER CHAMP STUDENT SET—Fender has done it again with the Champ Student Set—it is one of the finest low-priced guitar and amplifier combinations on the musical market. The Champ Guitar has a solid hardwood body, beautifully finished and distinctively designed. It has a replaceable fretboard and detachable cord, and tone and volume controls. It features both the adjustable bridge and high fidelity pickup. The Champ Amp is sturdily constructed of the finest cabinet design. Circuit provides extremely pleasing reproduction. Speaker is a fine quality permanent magnet type. It has two instrument inputs, volume control, jeweled pilot light and extractor-type fuse holder. The amplifier covering is striped airplane luggage linen which is both durable and washable.



TR 105 Every musician will readily appreciate the numerous advantages offered by the remarkable TR 105 Transmitter and Receiver. It eliminates the instrument cord, allowing complete freedom of movement for the performer on the bandstand. Available for all electric guitars, electric basses and amplified accordions, it transmits a distortion-free signal at ranges to sixty feet and can be used with your present amplifier. Light in weight (five ounce transmitter, transistorized circuit), it provides 20 to 70,000 cps. transmission. Tone and volume changes on your instrument are transmitted with fidelity, instantaneously. The highly sensitive receiver with 20 to 20,000 cps. response is ruggedly built, highly portable. Professional musicians who have field-tested the TR 105 acclaim its dependability, distortion-free signal, simplicity of use, and the complete freedom it allows the performer through elimination of the cord. It is an accessory every working musician will want in order to obtain the playing and performance advantages the TR 105 offers.

TONE AND VOLUME FOOT PEDAL CONTROL—Fender's new tone and volume foot pedal is one which every guitarist will appreciate. It features an extremely quiet mechanical operation for tone and volume changes and is designed for comfort and convenience. The controls and all parts are of the highest quality. This unit will take the hardest professional use, and every player who uses this control will find it to be a great improvement, and one which suits every playing need.

FENDER FOOT PEDAL VOLUME CONTROL—Musicians seeking a foot pedal control for volume only will find this Fender model outstanding among all others. It is comfortable to use in either standing or sitting position. The fact it is so flat affords the player greater playing comfort. Its high quality components and rugged construction have made it the choice of leading musicians throughout the world.



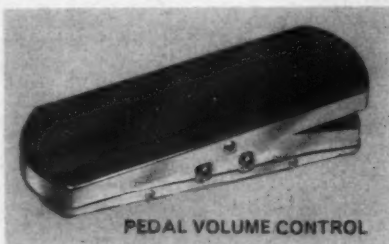
for Electric and Acoustic Spanish Guitars, Electric Hawaiian Guitars, Electric Bass, Electric Mandolin and the Classic Guitar

For many years, the Fender Company has continually experimented with every conceivable kind of electric, non-electric and nylon strings that would provide guitarists the finest strings on today's musical market.

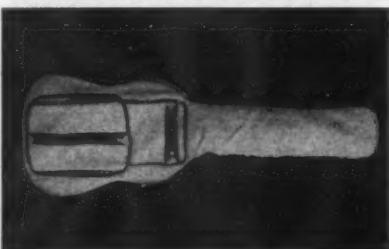
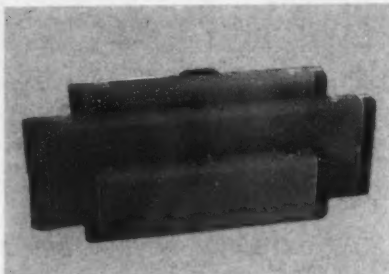
Today, Fender offers a complete selection of the finest strings, both electric and non-electric fretted instruments...strings which offer:

- Perfect Balance for evenness of tone
- Controlled Diameters for perfect intonation
- Tightly-applied Windings preventing loss of tone
- Lasting resistance to stretch and pull
- Superior magnetic qualities for string tones that remain brilliant and alive throughout string life

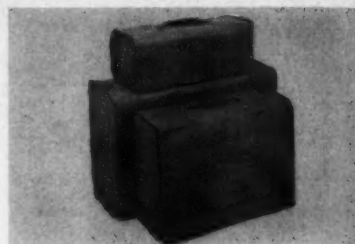
VISIT OUR STORE TO SEE AND COMPARE THE FENDER LINE OF FINE ELECTRIC INSTRUMENTS..



PEDAL VOLUME CONTROL



TONE AND VOLUME PEDAL CONTROL



AMP COVERS—These water proof, tear and abrasion resistant Fender Amplifier covers afford protection for amplifier and are extremely serviceable. They are made of gray brown covert cloth, lined with soft flannel and bound with a plastic binding. A neatly fitted cover is available for each Fender Amplifier... Prevents damage to the amplifier cabinet... keeps out dust.

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in review

● RECORDS

● JAZZ RECORD BUYERS GUIDE

● BLINDFOLD TEST

● CAUGHT IN THE ACT

Records are reviewed by Don DeMicheal, Gilbert M. Erskine, Leonard G. Feather, Ira Gitler, Barbara Gardner, Ralph J. Gleason, Don Henahan, Frank Kofsky, Bill Mathieu, Marshall Stearns, John A. Tynan, Pete Welding, and John S. Wilson. Reviews are initiated by the writers.

Ratings are: ★★★★★ excellent, ★★★★ very good, ★★★ good, ★★ fair, ★ poor.

CLASSICS

Beethoven/Monteux

BEETHOVEN SYMPHONIES NOS. 1 AND 8—RCA Victor LM-2491.
Personnel: Vienna Philharmonic Orchestra, conducted by Pierre Monteux.

Rating: ★★★★★

Like the Monteux release a few months ago in which Brahms and Haydn were dealt with in his warmest and most authoritative fashion, this disc represents another "best buy." The Vienna Philharmonic is at its considerable best here, and so is 86-year-old Papa.

Of the currently available pairings of these often-paired symphonies, only Fricsay and Krips are in the running with this one. The vote from this precinct—based on rhythmic impulse, tempo nuances, proportion, and youthful virility—goes to the elder statesman. Victor's sound fully matches the interpretation in quality.

(D.H.)

Brahms/Budapest

BRAHMS CLARINET QUINTET IN B MINOR—Columbia ML-5626 and MS-6226.
Personnel: Budapest String Quartet; David Oppenheim, clarinet.

Rating: ★★★★★

If the Fine Arts/Reginald Kell version of the Brahms *Quintet*, issued last year in stereo, did not outpoint it, this disc could be admitted to anyone's library. But there are just enough flaws in the solo part and rough spots in the ensemble work to rule it into second place.

Two quite different conceptions of the quintet are presented in the Kell and Oppenheim versions, however, and they may determine which disc one prefers.

Kell, on Concert-Disc, is well to the fore, as if soloist in a concerto at times, while Oppenheim merges modestly into the ensemble. Chacun a son Brahms, of course. The Budapest/Oppenheim way unquestionably represents concert-hall sound with greater fidelity, but for this reviewer the clarinet ought to take more than an obligato part in the Brahms *Quintet*.

(D.H.)

Ravel/Albeniz

ALBENIZ *Iberia* (complete) and RAVEL *España*—RCA Victor LM-6094.
Personnel: Paris Conservatoire Orchestra, conducted by Jean Morel.

Rating: ★★★★★

The 12 "impressions" that make up the four books of *Iberia* proper are included on this disc but not *Navarra*, which undoubtedly was to have been the start of another book but was left incomplete at Albeniz' death.

Alicia DeLarocha's admirable recording of the piano originals for Columbia

contains the extra piece, and in view of the fact that an orchestral transcription by Arbos does exist and is one of the most popular concert pieces extant, it is too bad that Morel's complete set omits the number.

Morel's *Iberia* is, nevertheless, a first-rate reading and can be recommended with only minor reservations, particularly since it is the first stereo version of major proportions.

The Victor disc is appropriately full bodied and splashy in sound, though there is an excess of bass, evidently from positioning drums too close to microphones.

Despite a straightforward rhythmic style that misses some subtle details of the score, the present *Iberia* is preferable in most respects to the old Ormandy set in mono. For those who do not require the entire *Iberia*, Reiner and the Chicagoans still offer the most exciting excerpts.

(D.H.)

JAZZ

Arnett Cobb

SMOOTH SAILING—Prestige 7184; *Charmaine*; Cobb's Mob; I Don't Stand a Ghost of a Chance with You; Let's Split; Blues Around Dusk; Blues in My Heart.

Personnel: Cobb, tenor saxophone; Buster Cooper, trombone; Austin Mitchell, organ; George Duvivier, bass; Osie Johnson, drums.

Rating: ★★★★★

Cobb is a good jazz musician. He has been a good jazz musician for years and years. In all probability, he will continue to be a good jazz musician. And so?

Unfortunately, I can supply no "and." Neither can I define that elusive minus that has kept Cobb outside the fine edge of international recognition as one of the tenor men most often thought of in quick recall.

At any rate, this album is merely a reflection of this entire pattern. Once I have listened, I probably shall file it away and promptly forget that it was ever made. And it is a good album, as albums go these days.

In the main, the music sounds like a well-organized night-club set. There is no earth-shaking creativity, but what happens—happens. The rhythm section stays out of the way, supports and complements the soloists with familiarity. The horns build logical, conventional lines, sometimes quite bland but usually controlled and facile.

Cobb, Johnson, and Duvivier turn in the most consistent performances, as is to be expected. Mitchell seems to belong to another league of music. Cooper's work

is spotted with weak and ineffectual blowing. His performance on *Charmaine* is one example. Here he is in perfect harmony with his colleagues, for the tune is riddled with clichés employed by Mitchell, Cobb, and Cooper.

Cobb's Mob moves very well. Duvivier is Strength Personified, and Cooper turns in a fine job here. Although it is difficult to think of any group that, at one time or another, has not used the basic riff heard in *Let's Split*, this group does the riff justice, and it swings all the way.

A surprising highlight of the album for me was *Ghost*. The big, boastful tenor tone that Cobb has consistently shoved down our throats becomes tender and almost shy. His performance is so convincing that one must forgive the bits of corn that creep into the tune toward the end.

Heart was lost on me. It sounded like that one last request for the visiting tourists. There is a sluggish, clumsy opening in *Dusk* that eventually is overcome, and the tune achieves a pulsating groove.

All in all, this is a good set because, after all, Arnett Cobb is a good jazz musician, etc.

(B.G.)

Duke Ellington

PIANO IN THE BACKGROUND—Columbia 1546; *Happy Go Lucky Local*; *What Am I Here For?*; *Kinda Duhish*; *Rockin' in Rhythm*; *Pardido*; *I'm Beginning to See the Light*; *Midriff*; *It Don't Mean a Thing*; *Main Stem*; *Take the "A" Train*.

Personnel: Ray Nance, Willie Cook, Andre Meringito, Eddy Mullins, Gerald Wilson, trumpets; Lawrence Brown, Britt Woodman, Booty Wood, Juan Tizol, trombones; Johnny Hodges, Harry Carney, Paul Gonsalves, Jimmy Hamilton, Russell Procope, reeds; Ellington, piano; Aaron Bell, bass; Sam Woodyard, drums.

Rating: ★★★★★

The premise on which this collection is based is that Ellington, who frequently does not play piano at all during his band's recording sessions (there are times when he is in the control booth), is heard at the piano on each of these pieces—not just in the background, as the title implies, but in the foreground at the beginning and end of each tune and sometimes in the middle. And the Duke has taken the occasion to resurrect some of the valuable properties in his library.

Both circumstances hold out much promise. Ellington himself lives up to all expectations, for this piano player is an endless source of delightfully swinging quirks, shifts, and angular forays.

But the new view of some familiar Ellington pieces is, at times, something else again. One of the burdens that he has to carry is his past. Every rational Ellington fan knows how well the Ellington band has played certain things in the past and is equally aware when later performances miss those past peaks. If this

were all new material, one might be inclined to accept these without qualification as extremely good big-band performances (and let it be said right now that, in today's big-band doldrums, no other big band can even approach what is to be found on this disc).

The Ellington piano, as noted, and the saxophones are all that could be desired. But there are distracting flaws. The most exasperating is Woodyard's ponderously metronomic drumming, which is emphasized by a miserable sound balance that enables him to cover some of Ellington's fine solo piano (particularly on *What Am I Here For?*) and even to bury the entire reed section. And when he is not drowning out other elements of the band, Woodyard establishes such a stodgy rhythmic pulse that it is a miracle that this band can swing at all. He has, in fact, become as big a drag on the Ellington band as Sonny Payne was for so long on the Basie band.

In addition, the balance on some tracks covers the trumpets with a muffled, distant quality as though they were stationed a block away in an old sewer pipe.

But still there is the Duke, there are such stand-bys as Carney and Hodges; there are the great Ellington tunes, and there are two arrangements by Bill Mathieu, *See the Light and Don't Mean a Thing*, that take an attractive new approach to Ellington standards without inviting invidious comparisons with Ellington's way of treating these pieces. *Light*, in particular, is an interesting treatment, done in a strongly swinging up tempo with some thick, meaty saxophone ensembles that are knocked off with superb polish by the Ellingtonians. (J.S.W.)

Don Ewell

MAN HERE PLAYS FINE PIANO—Good Time Jazz 12043: *Everybody Loves My Baby; Am I Blue?; You're Driving Me Crazy; Green Swamp; My Home Is in a Southern Town; Keepin' Out of Mischief Now; Blue, Turning Gray Over You; Frisco Rider; I Want a Little Girl; Save It, Pretty Mama.*

Personnel: Ewell, piano; Darnell Howard, clarinet; Pops Foster, bass; Minor Hall, drums.

Rating: ★ ★ ★ ★

The teaming of Ewell and Howard is a flavorsome coupling, as they showed on an earlier Good Time Jazz release (*Music to Listen to Don Ewell By*, GTJ 12021). On that occasion, Hall also was present.

Howard is the principal excitement on this disc. His ripe, roundy, tweedy clarinet sound sparkles with life as he soars, sails, and mulls his way through a fine set of tunes.

Ewell is an attractive descendant of James P. Johnson and Fats Waller although he lacks Johnson's vigorous authority and Waller's ebullience. In his calm, neatly expressed way, however, he plays several solo pieces (*Blue, Turning Gray; Frisco; Girl; Mama*) and contributes some satisfying piano interludes to the quartet selections that set off Howard's solos admirably.

These performances were recorded four years ago and have been kept in the can since then (Hall died in 1959). What purpose has been served by holding them back in this manner is not apparent. These are extremely enjoyable, relaxed jazz performances in a basic, buoyant style that ought to last forever. And Howard is one

of the dwindling group of clarinetists who play with warm, personal authority.

(J.S.W.)

Benny Golson

TAKE A NUMBER FROM 1 TO 10—Argo 681: *You're My Thrill* (Golson, tenor saxophone); *My Heart Belongs to Daddy* (add Tommy Williams, bass); *The Best Thing for You Is Me* (add Albert Heath, drums); *Impromptu* (add Cedar Walton, piano); *Little Karin* (add Freddie Hubbard, trumpet); *Swing It* (add Curtis Fuller, trombone); *I Fall in Love too Easily* (add Sahib Shihab, baritone saxophone); *Out of This World* (Nick Travis, trumpet); Bill Elton, trombone; Willie Ruff, French horn; Golson, Hal McKusick, tenor saxophones; Sal Schlinger, baritone saxophone; Williams, bass; Heath, drums); *The Touch* (add Bernie Glow, trumpet), *Time* (add Art Farmer, trumpet).

Rating: ★ ★ ★ ★

As the personnels above indicate, this is a showpiece for Golson in which he starts off playing an unaccompanied solo and adds an instrument on each track until finally he is working with a 10-piece group.

It is a format that enables Golson to show his considerable talents as a tenor saxophonist in carefully calculated settings. There is a good deal of variety in his playing, variety that he can even exploit within the context of a single selection. On *My Heart Belongs to Daddy*, for instance, he builds from a soft meandering opening to strong, assertively swinging statements.

His warm, gentle, lyrical playing (at its

best here on his own charming tune, *Little Karin*) has been fairly well established for some time. What is relatively new in this set is what appears to be some resolution of the grappling Golson has been going through to find a proper expression of himself at fast tempos. He appears to have cleared away the streaming runs that he contended with for quite a while and now has a lean attack at up tempos that is attractively propulsive and is much more to the point than his earlier work was.

Although the basis of this collection seems gimmicky, it actually works out as a group of well-developed performances that are given more variety than they might otherwise have by the constant changes in Golson's accompaniment.

(J.S.W.)

Benny Green

HORNFUL OF SOUL—Bethlehem 6054: *Summertime; Groove On; Lowland-ism; Dribbin' and Dabblin'; My Foolish Heart; Indiana; Casual; Dee Dee.*

Personnel: Green, trombone; Lem Davis, alto saxophone; Jimmy Forrest, tenor saxophone; Mal Waldron, piano, or Skip Hall, organ; Bull Rutherford, bass; Art Taylor, drums; Tommy Lopez, conga drum.

Rating: ★ ★ ★ ★

The irregularity of Green's appearances on the scene is one of the saddest facts of modern jazz, for here is a talent that

JAZZ RECORD BUYER'S GUIDE

For the benefit of record buyers, *Down Beat* provides a listing of jazz, reissue, and vocal LPs rated four stars or more during the preceding five-issue period. LPs so rated in this issue will be included in the next listing.

★ ★ ★ ★ ★

Charles Bell *Contemporary Jazz Quartet* (Columbia 1582)
Berklee School Students, *Jazz in the Classroom, Vol. V* (Berklee Records 5)
John Coltrane, *My Favorite Things* (Atlantic 1361)
Hank Crawford, *More Soul* (Atlantic 1356)
Gil Evans, *Out of the Cool* (Impulse 4)
Art Farmer, *Art* (Argo 678)
Charlie Parker, *Historical Recordings, Vols. 1-3* (Le Jazz Cool 101-3)
Lem Winchester, *Another Opus* (Prestige/New Jazz 8244)

★ ★ ★ ★ ★

Louis Armstrong, (reissue) *A Rare Batch of Satch* (RCA Victor 2322)
The Bix Beiderbecke Legend (reissue) (RCA Victor 2323)
The Bill Broonzy Story (vocal) (Verve 3000-5)
Jon Hendricks, (vocal) *Evolution of the Blues Song* (Columbia 8393 and 1583)
Lightnin' Hopkins, (vocal) *Lightnin' in New York* (Candid 8010)
George Russell, *Jazz in the Space Age* (Decca 9219)

★ ★ ★ ★ ★

Benny Bailey, *Big Brass* (Candid 8001)
Rev. Gary Davis-Pink Anderson, (vocal reissue) *Gospel, Blues and Street Songs* (Riverside 148)
Teddy Edwards, *Sunset Eyes* (Pacific Jazz 14)
Bill Evans, *Explorations* (Riverside 351)
Aretha Franklin, (vocal) *Aretha* (Columbia 1612 and 8412)
The Bud Freeman All-Stars (Prestige/Swingville 2012)
Curtis Fuller, *Boss of the Soul-Stream Trombone* (Warwick 2038)
Tommy Gwaltney, *Goin' to Kansas City* (Riverside 353)
Lightnin' Hopkins, (vocal) "Lightnin'" (Prestige/Bluesville 1019)
Lightnin' Hopkins, (vocal) *Lightning Strikes Again* (Dart 8000)
Duke Jordan, *Flight to Jordan* (Blue Note 4046)
Harold Land in New York (Jazzland 33)
Toshiko Mariano Quartet (Candid 8012)
James Moody with Strings (Argo 679)
George Russell Sextet at the Five Spot (Decca 9220)
Roosevelt Sykes, (vocal) *The Honeydripper* (Prestige/Bluesville 1014)
Various Artists, (vocal) *The Newport Folk Festival 1960, Vol. 1* (Vanguard 2087)
Mal Waldron, *Impressions* (Prestige/New Jazz 8242)
Leo Wright, *Blues Shout* (Atlantic 1358)

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WILLIS JACKSON

PRLP 7196

OTHER WILLIS JACKSON
ALBUMS ON PRESTIGE

7162—PLEASE MR. JACKSON

7172—COOL 'GATOR

7183—BLUE 'GATOR



ETTA JONES

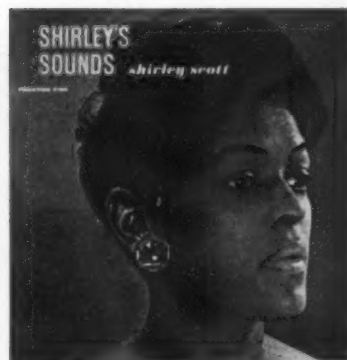
PRLP 7194

Album titles are not usually given to understatement, but we feel that to call Etta Jones' new album *Something Nice* represents the understatement of the year. Etta's first LP caused a considerable stir in the music world. It was intended to be a jazz vocal set, and we were just as surprised and delighted as anyone when the title tune, *Don't Go To Strangers*, wound up on the pop charts. Success has affected Etta in the best possible way. She is more relaxed and more assured, and her new album reflects that relaxation and assurance. What has resulted, we think, is the best jazz vocal album of the year.

OTHER ETTA JONES ALBUMS ON
PRESTIGE

7186—DON'T GO TO
STRANGERS

In the past few years, jazz organ has finally come into its own. Long an instrument looked on with some suspicion by jazz fans, the organ has finally taken its place as an instrument in full standing on the jazz scene. Who knows, maybe *Down Beat* will someday have an organ category in its poll. But whether they do or not, its position is assured. One of the biggest reasons for this is a young lady named Shirley Scott. Starting out as a member of the Eddie "Lockjaw" Davis group, she quickly became a star in her own right, and today she is undisputedly a member of the inner circle of jazz organists. Her new album, *Shirley's Sounds*, is an excellent reason why.



SHIRLEY SCOTT

PRLP 7195

OTHER SHIRLEY SCOTT
ALBUMS ON PRESTIGE

7143—GREAT SCOTT!

7155—"SCOTTIE"

7163—SCOTTIE PLAYS THE
DUKE

7173—SOUL SEARCHING

7182—MUCHO, MUCHO

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could be as successful popularly as it is admirable musically.

All his suppleness and warmth are audible again here. The three tracks with Hall on organ—*Summertime*; *Heart*, and *Indiana*—are especially effective. The group sound is a pleasant variation on the by-now-too-familiar combination of tenor, organ, and rhythm. Green's fours with Forrest on *Indiana* are energetic and energizing. On *Foolish Heart*, Green again reminds us that he can be a superlative melody-milker. A whole album of tracks like this could serve as admirable mood music.

The vague presence of conga drums, always a feature of Green's LPs, doesn't seem to add much but is inoffensive. Waldron, reliable as ever in his solos, wrote *Catwalk*, and Babs Gonzales contributed two of the three blues lines on the first side. (L.G.F.)

Johnny Hodges

NOT SO DUKISH—Verve 68355: *M.H.R.*; *Broadway Babe*; *Three and Six*; *Not So Dukish*; *Central Park Swing*; *Preacher Blues*; *Jeep Bounced Back*; *The Last Time I Saw Paris*.

Personnel: Hodges, alto saxophone; Ben Webster, tenor saxophone; Roy Eldridge, Ray Nance, trumpets; Jimmy Hamilton, clarinet; Lawrence Brown, trombone; Billy Strayhorn, piano; Jimmy Woode, bass; Sam Woodyard, drums.

Rating: ★ ★ ★ ½

The jazz language of the moment seems to speak directly to its immediate audience, and perhaps it is too much to expect today's average 18-year-old jazz fan to get with the music of this Ellington splinter group (plus ringer Eldridge). But I'm talking about the fan. The real listener,

regardless of age, should be able to appreciate the musical qualities inherent here.

It may be Hodges' album (and, for the most part, he sounds fine, especially in a beautiful, languorous way on Strayhorn's *Three and Six*), but the outstanding soloist, among many good ones, is Webster. He is mellow and warm in his inimitable way on the title tune; swingingly masculine on *M.H.R.*, and tender and powerful on *Preacher Blues*, which is a moving subdued blues mood, not a Gospel exercise.

Eldridge is soul-nourishing on *Preacher*, and his solos all through the album are on a high level. Nance doesn't get as many opportunities to blow, but in *M.H.R.* he reminds that he is a forceful soloist. His muted fills on *Preacher* are just right.

Brown reiterates that his is one of the most personal sounds in jazz. Hamilton's best work is a liquid offering on his own *Central Park Swing*.

Strayhorn, besides contributing *Three and Six*, fulfills his supporting role at the piano very well. Woode is good, and Woodyard's drumming is much more relaxed in the small-band context than it is in the full Ellington band.

Hodges, the master stylist, is still able to purvey sweetness without getting sticky. *Preacher*, *M.H.R.*, and *Dukish* exhibit his stronger emotions.

Broadway Babe, a Hodges-Mercer Ellington collaboration, is a happy piece of material, but the last two selections, *Jeep Bounced Back*, a folksy kind of number, and *Paris*, a tune I don't care for at any tempo (especially this one), drag down the rating.

As the liner notes state, the title of the album is tongue in cheek. The music is first-class, small-band Ellingtonia, with other elements spicing the sauce. (I.G.)

J. J. Johnson

J.J. INC.—Columbia 1606: *Mohawk*; *Minor Mist*; *In Walked Horace*; *Fatback*; *Aquarius*; *Shutter-Bug*.

Personnel: Johnson, trombone; Clifford Jordan, tenor saxophone; Freddie Hubbard, trumpet; Cedar Walton, piano; Albert Heath, drums; Arthur Harper, bass.

Rating: ★ ★ ★ ★

This is the Johnson group before its breakup in late 1960, and the album is a remarkably well-integrated one that displays a sextet that, as a working unit, had developed not only a discipline but also an *esprit de groupe*.

The material, written and arranged by Johnson, had been played in various settings by the group during an eight-month period prior to the recording. The benefits are clear: vibrant ensembles played with precision and exciting solos brimming with the kind of confidence that familiarity brings.

Johnson's playing represents the best of this foremost trombone virtuoso. His arranging is highly skillful, bringing out rich colors of every shade from the sextet instrumentation. The compositions themselves, even when they are not up to his most creative, are helped by the structures he gives them through the arrangements.

In *Minor Mist* and *Aquarius*, composition and arrangement are best integrated, and the thematic and harmonic content make them the outstanding pieces.

The first has two expressive, finely

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wrought solos by the trombonist, separated by an effective stint by Jordan. The second features brooding, thoughtful Johnson improvising after a stately theme by trombone and trumpet that is underlined by counterfigures from tenor and piano. *Aquarius* is in 12/8 meter.

Another time signature explored is 6/4, on *Mohawk*, a kind of American Indian "soul" number. Everyone works out on this one. Heath is expert at swinging in this time signature, but monotony does creep in toward the end of Walton's solo.

In *Walked Horace* is a tribute to Silver and sounds very much like something Horace's group would play. Hubbard has a fiery first solo, and Jordan swings easily in his Rollins-inspired manner. Johnson and Heath have an interesting exchange of thoughts that begins with eight-bar phrases and get down to "ones." Walton, in a short bit, sounds more like Tommy Flanagan than Silver.

Fatback is more specifically Silver than the generalized *In Walked Horace*. In fact, it reminds me strongly of Silver's *Soulville*, though it is not as good. The strongly assertive playing by Johnson is, however, and transcends the theme.

Walton's best work of the album is his opening solo on the minor-key, up-tempo *Shutter-Bug*, a title that alludes to Johnson's interest in photography. This number lies between the varying degrees of funk in *Mohawk*, *Fatback*, and *Horace* and the lyric introspection of *Mist* and *Aquarius*. It is an effective balance wheel for the whole set. All the soloists stretch out for telling choruses.

This album demonstrates Johnson's talents on several levels. For many reasons, *J.J. Inc.* is an important issue. (I.G.)

Shelly Manne

THE PROPER TIME—Contemporary 3587: *Drum Solo*; *Blues Theme from 'The Proper Time'*; *Blue Stutter*; *Piano Jazz*; *Wheels*; *The Proper Time*; *Happy Pool*; *Doreen's Blues*; *Exotic Moods*; *Warm Water*; *Panic*; *Fraternalizing*; *Fast Blues*; *Piano Trio*.

Personnel: Joe Gordon, trumpet; Richie Kamuca, tenor saxophone; Russ Freeman, piano; Victor Feldman, vibes; Monty Budwig, bass; Manne, drums.

Rating: ★ ★

Manne's score for the film *The Proper Time* follows the trail blazed by Miles Davis in scoring the French film *Ascenseur pour l'échafaud* in that it was improvised rather than written.

It has resulted in some good moments, particularly several solos in which the development is shared by Kamuca and Gordon without resort to banal trading of fours. But, except for *Blue Stutter* and the blues theme that is used as an underscore for the main title, these passing wisps of mood setting are of relatively little interest by themselves. (J.S.W.)

Howard McGhee

DUSTY BLUE—Bethlehem 6055: *Dusty Blue*; *Sound of Music*; *I Concentrate on You*; *Sleep Talk*; *Park Avenue Petite*; *Flyin' Colors*; *With Malice Towards None*; *Groovin' High*; *Cottage for Sale*.

Personnel: McGhee, trumpet; Tommy Flanagan, piano; Bennie Green, trombone; Roland Alexander, tenor saxophone, flute; Pepper Adams, baritone saxophone; Ron Carter, bass; Walter Bolden, drums.

Rating: ★ ★ ★ ½

Some years have elapsed since McGhee was in the No. 1 trumpet slot in the *Down Beat* Readers Poll. How many present

readers, one wonders, are aware of this youthful veteran? How many who are not will be curious enough to investigate these sides?

Those who do will find a mature, confident style that grew as a contemporary of Dizzy Gillespie's but has an occasional touch of Miles Davis and, if you remember, Freddie Webster. He is also a composer of unrecognized merit, as can be discerned in the title tune and in the pretty, muted *Sleep Talk*.

Most the tracks feature simply McGhee and the rhythm section, with some agreeable moments from Flanagan. The four four-horn numbers don't take full advantage of the instrumentation; the arrangement on *Groovin' High* is weak, and the *Flyin' Colors* become washed out during the somewhat colorless tenor work. Not enough is heard from Green and Adams. Benny Golson's *Park Avenue* is the best of the four septet items. Green, Alexander, and Adams appear also on *Dusty*. Tom McIntosh's tune, *Malice*, is an outstanding quartet track.

This is recommended to anyone whose library has little or no representation of this still-valuable, still-important trumpeter. (L.G.F.)

Dave McKenna-Hal Overton

DUAL PIANO JAZZ—Bethlehem 6049: *Keepin' out of Mischief Now*; *Monk's Mood*; *Daisy Atmosphere*; *Bambles, Bangles, and Beads*; *Ruby, My Dear*; *Dardanelles*; *Hi-Fly*.

Personnel: McKenna, Overton, pianos; Earl May, bass; Jerry Segal, drums.

Rating: ★ ★ ½

Although I've always been a little leery of harmonicas and no great fan of the bagpipes, my real unfavorable instrument is two pianos. Nevertheless it was possible to approach these sides without prejudice, since McKenna and Overton have both distinguished themselves individually, the latter previously under the name of Hal Overton.

The problem with this instrumentation, of course, is that of developing the greatest possible empathy. In a Dixieland band the polyphony by the front line produces at most three or four notes at any given moment. Since two-piano polyphony is capable of producing 20, there is the additional necessity for great discretion on the part of whoever is not playing the lead role.

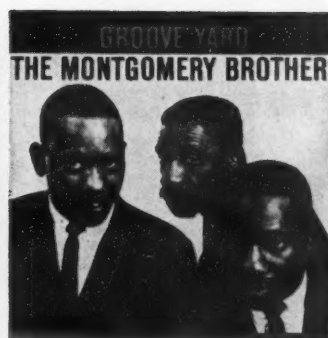
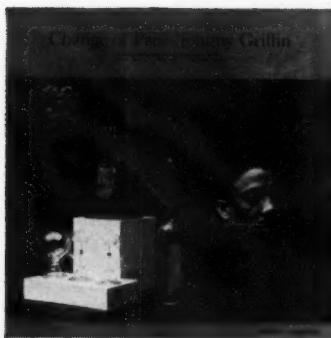
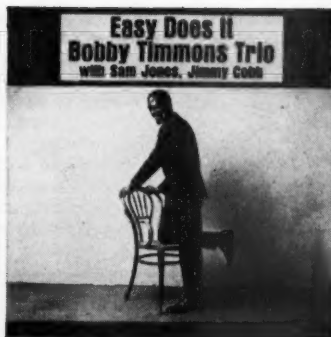
McKenna and Overton seemingly worked this out reasonably well, since there are few noticeable clashes; but there are also none of those magic moments of inspired teamwork, of mutual stimulation, that would justify the juxtaposition of two keyboards, as happened in the cases of Duke Ellington-Billy Strayhorn and Albert Ammons-Pete Johnson. There are also missed opportunities; for example, some use could have been made in two-piano terms of the two-beat open spots in the melody of *Hi-Fly*.

For all its uneventfulness, this is a technically competent, expertly played album, with fine support by Segal and May. It's unfortunate that monaural discs were sent to reviewers. A stereo copy, and an indication of who is on which channel, almost certainly would have given the results a little more clarity and distinction.

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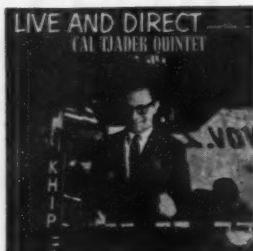
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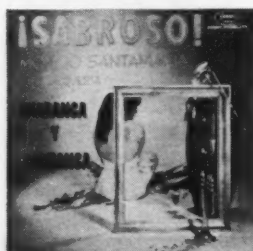
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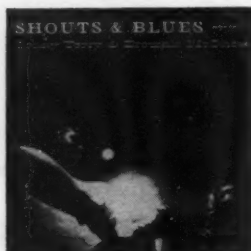
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Mischief is the most enjoyable track, and Ruby achieves a good mood. (L.G.F.)

Punch Miller

KID PUNCH—1960—Icon LP 2: *Play Jack Carey; Corrine; Casey Jones; Mama Don't Allow It; Buddy Petit's Blues; Exactly Like You; Tin Roof Blues; Ice Cream; My Bucket's Got a Hole in It; Buddy Petit's Jump.*

Personnel: Miller, trumpet; John Handy, clarinet; Eddie Morris, trombone; piano, bass, banjo, drums unidentified.

Rating: ★ ★

This album, made last year, represents the first recording Miller has done since the 1940s. He has spent much of the interim as an itinerant musician, playing with circus and carnival tent show groups, before going into semiretirement in New Orleans in 1956.

Considering the wear and tear of this kind of life, plus his age, plus the fact that shortly before making this album, he had had a near-fatal illness, it is surprising to hear him play with the vigor and drive he shows here.

His tone is dark, and now a bit too heavy, and his phrasing and sense of dynamics are still keen, but perhaps the most remarkable facet of his performances here is the coupling of push and control in a degree that is unusual, even among younger musicians. He handles all of the material well, digging in and working with ideas instead of reverting to clichés, as has become the habit of many of his fellows.

Clarinetist Handy plays with beauty and sensitivity, especially on the blues, and was a good choice for this date.

It is regrettable that the same care could not have been taken in selecting the trombonist. Morris, with his crude, meaningless bellows, simply does not belong on the same bandstand with Miller and Handy. His playing here has fairly ruined what might have developed into a good session. (G.M.E.)

Wes Montgomery

MOVIN' ALONG—Riverside 342: *Movin' Along; Tune-up; Ghost of a Chance; Sandu; Body and Soul; So Do It!; Says You.*

Personnel: Montgomery, guitar, bass guitar; James Clay, flute, tenor saxophone; Victor Feldman, piano; Sam Jones, bass; Louis Hayes, drums.

Rating: ★ ★ ★ ½

"Movin'" is the key word here. This set, by virtue of the assembled gentlemen—groovers all—never strays from basics. The over-all motif is simplicity—in blowing, in the choice of lines, and in the neat, unpretentious but very vital pulse laid down by the Feldman-Jones-Hayes combination.

This is Montgomery's session, and the opening solos fall to him. A compelling guitarist, he motivates a drive unleavened by essentially melodic ideas. His tone is solid, sure, and large, radiating self-assurance in what he wants to do. He switches to bass guitar on *Tune-up*, *Sandu*, and *Body*.

Riverside's Orrin Keepnews, who recorded this album in Los Angeles last fall, took advantage of the temporary presence in town of Texas reed man Clay. Clay plays flute for the most part, rather a surprise in itself, for he is more persuasive on the tenor sax. He is absent on the third track on both sides. As a flute soloist Clay is unremarkable, but his

unison work here with Montgomery, particularly when the latter switches to the bass instrument, produces an original and exciting blend.

One delight in this album worth noting is Feldman's deeply grooving solo on the up-tempoed *Body*. Here the onetime Cannonball Adderley rhythm section is at its best.

For some reason, Clay's solo tenor excursion on *So Do It!* is oddly under-recorded. Despite this shortcoming, the Texan projects one of the best tenor potentials in many years. (J.A.T.)

Duke Pearson

TENDER FEELIN'S—Blue Note 4035: *Bluebird of Happiness; I'm a Fool to Want You; I Love You; When Sonny Gets Blue; The Golden Striker; On Green Dolphin Street; 3 A.M.*

Personnel: Pearson, piano; Gene Taylor, bass; Lex Humphries, drums.

Rating: ★ ★ ★

Pearson is a highly lyrical pianist, the possessor of a gentle, warm, almost sensuous touch. It's as though he is softly coaxing, caressing each note of his solos into existence—they have such a "rounded" sound to them. Every one of the tracks in this collection is a quiet, reflective, effortless piece—at once the album's chief strength and weakness.

The pianist seems not to be afraid of unabashed romanticism, a quality very much in evidence throughout his improvisations on this disc. It seems his chief stock. All seven numbers are luminous, haunting, reflective—certainly a welcome change from unrelieved "soul"—yet they are all too much of a piece. After a while, the introspective romanticism imperceptibly changes to whimpering, and the prettiness begins to pall. One wants Pearson to dig in, to bear down, but his graceful capering continues. Attractive but little more than that.

There is fine group interaction here, and I was especially impressed with the care and thought that went into the trio's arrangements. Taylor's arco work in the ensemble passages (if one can use this term in reference to a trio) added considerably to their effectiveness; his work throughout was impeccable. And Humphries is fast developing into a sensitive, thoroughly dependable drummer, despite a certain mechanistic tendency.

Generally, though, there is not enough variety. There is only one really up-tempo number, *I Love You*, and the slower numbers tend to become wearying after a while. (P.W.)

Joe Puma

LIKE TWEET—Columbia 1618: *Flight Patterns; Thistle Serenade; Like Tweet; Melancholy Bird; Shippin' South; Cotton Candy Clouds; Noah's Ark; Shades of Twilight; Starmella; Bird's Eye View; Panic in the Birdcage.*

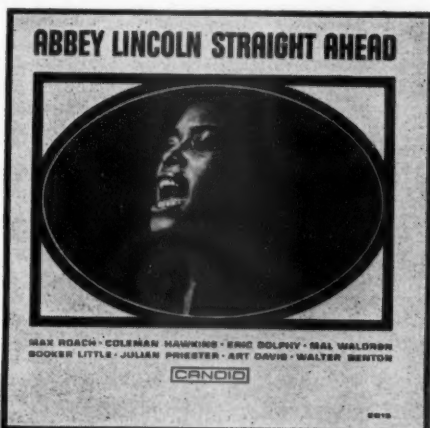
Personnel: Puma, Barry Galbraith, guitar; Dick Hyman, organ, piano; George Duvivier, bass; Osie Johnson, drums; Jerome Richardson, flute, piccolo, tenor saxophone; Bobby Jasper, flute, tenor saxophone; Don Elliott, vibraphone, mellophone.

Rating: ★ ★ ½

"Birds," says Eddie Hall, the idea man who generated this album, "blow the greatest riffs ever created." So he has used the calls of a variety of birds as the basis for these pieces, which he wrote in collaboration with Puma. Each selection starts with a bird call, played on flute.

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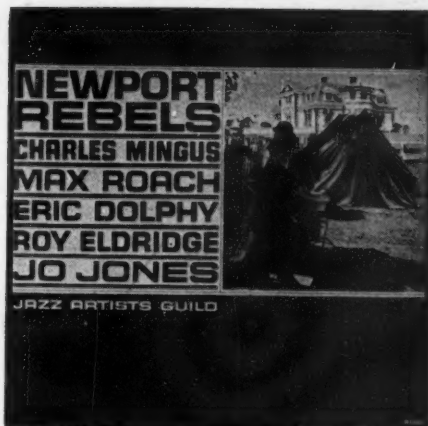
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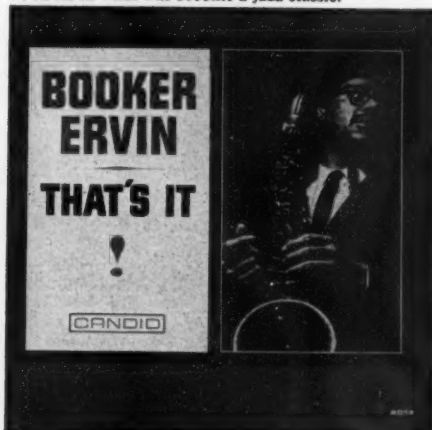


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and segues into a jazz variation on the call.

Once past the gimmick, these turn out to be a set of combo pieces that range from banal funkiness to a hauntingly exotic mood piece, *Melancholy Bird*, based on the call of the purple finch.

Most of these pieces are too twee for my taste, but that finch really has class. It may be significant that this is the only tune on which Hyman, who did all the arrangements, is also listed as a composer. (J.S.W.)

Kid Thomas

SONNETS FROM ALGIERS—Leon Records LP-3: *Put on Your Old Gray Bonnet; Just a Closer Walk with Thee; Milneberg Joys-Dippermouth; I Believe I Can Make It by Myself; In the Shade of the old Apple Tree; I Can't Escape from You; Balling the Jack; S'il vous plait; Sing On.*

Personnel: Thomas, trumpet; Paul Barnes, clarinet; Louis Nelson, trombone; Manuel Paul, tenor saxophone; Creole George Guesnon, banjo; Joe James, piano; Sammy Penn, drums.

Rating: ★ ½

It should be self-evident by any mode of reasoning that merely being a Negro musician, born and reared in the New Orleans area in a time proximate to the early stages of the development of jazz, does not per se guarantee great talent and ability. But there is a segment of the jazz audience that maintains that this is a valid premise, that it is possible to herd together any odd group in this category and get a magnificent result.

This album, if anything, proves again the foolishness of this kind of logic. At best, it shows form with very little substance, and, at worst, it is an embarrassing travesty of what jazz is. The result does no credit to anyone involved in either the playing or the production.

The faults, from the black-face, minstrel-like clang of the banjo and the clacking drums to the nanny-goat phrasing of the trumpet, are embarrassing because they certainly were well intended. Perhaps, however, they were unavoidable. Nelson plays with minimum invention, and there are times in the ensembles that he lays out altogether. I suppose because of his New Orleans background, Manuel Paul's tenor will be accepted. He carries on a fruitless search for ideas and manages to make more muddy the already muddled ensemble performances.

Clarinetist Barnes is responsible for the half star in the rating, and deserves, I think, to be recorded with a group nearer his own level. (G.M.E.)

Stanley Turrentine-Three Sounds

BLUE HOUR—Blue Note 4057: *Please Send Me Somebody to Love; Gee, Baby, Ain't I Good to You?; Blue Riff; Since I Fell for You; Wilow, Weep for Me.*

Personnel: Turrentine, tenor saxophone; Gene Harris, piano; Andrew Simpkins, bass; Bill Dowdy, drums.

Rating: ★ ★ ★

I was delighted with the idea of a group of young modernists performing such seasoned and evocative chestnuts as *Gee, Baby, Please Send Me*, and *Since I Fell*. Yet not too much happens in the course of this disc.

It is but another studio blowing session—yet of a different stripe than the usual: here all the tunes are of the slow, wistful variety known as “blues ballads.”

Turrentine comes on with the appro-

priate full, throaty, blowy style of playing, but nothing unexpected or untoward occurs in the course of his overlong solos. Not much can happen, for he rarely gets too far away from the melody line—and when he does, it is so much pointless noodling.

Pianist Harris comps along assuredly in his best simulacrum of Red Garland. He's got it down pretty well, too—it's almost believable.

Everything is all very pat, with the result that there is nothing either exceptional or exceptionable about this album—delightful mood music, attractively played. The rating is based on the professional competence of the execution more than anything else. There's not a surprise on either side. (P.W.)

ETHNIC

Olatunji

ZUNGO!—Columbia 1634: *Masque Dance; Zungo; Ajaja; Esam Baku We-Ya; Gelewewe; Jolly Mensah; Philistina.*

Personnel: Babatunji Olatunji, African drums, vocal; Clark Terry, Jimmy Nottingham, Ed Bailey, trumpets; Yusuf Lateef, winds; Al Shackman, guitar; George Duvivier, Bill Lee, basses; Rudy Collins, jazz drums; Montijo Joe, James Bey, Beans Whitley, Taiwo Duvat, African drums; Ray Barretto, conga, timbales; Chinyelu Ajuluchuku, Aquasiba Derby, Abunvi Derby, Oyinka Parker, Adunni Pearson, Adele Potter, Babalola Jones, Popoola Moore, Christine Chapman, Melvin Edwards, Marlo Timmons, Ernie Truesdale, singers.

Rating: ★ ★ ★ ½

Olatunji is an astute showman who adds considerable color to his personal appearances by playing in what are, presumably, costumes of his native Yoruba tribe (he is a Nigerian who has been in the United States for about 10 years) as he flails the African drums and sings.

Quite a bit of this color comes through in this recording, in which the actual visual colors are replaced by the varied tonal ones provided by brass, reeds, and a vocal group.

Olatunji and his drummers are the focal point of the performance, but for the nonethnically oriented listener the wind instruments provide the necessary change of pace that keeps this from being too complete a concentration on drumming.

Those pieces on which the brass and reeds have a prominent role tend to convey a calypso quality, a pleasant change of rhythm and sound from the more directly African selection, in which variety comes from Olatunji's solo drum superimposed on the steady rhythm of his associated African drummers.

Needless to say, this is a far and stimulating cry from the percussion discs routinely turned out for the stereo-sound faddists. But it is also a considerable distance from the relatively esoteric recordings of undiluted African drumming.

To call Olatunji's work “diluted” would place an incorrect emphasis on what he has done. He has added, quite rationally, other ingredients—West Indian and Latin ideas as well as suggestions of jazz.

It swings, it's full of excitement, and it has a great deal more variety than you might expect. However, in view of the strangeness of Olatunji's work to U.S. ears, it would have been helpful if the liner notes had offered more explicit information on each selection. (J.S.W.)

OLD WINE NEW BOTTLES

Ida Cox

THE MOANIN' GROANIN' BLUES—Riverside 147: *Moanin', Groanin' Blues; Ida Cox's Lowdy, Lowdy Blues; Cherry Picking Blues; Mean Papa, Turn in Your Key; Rambling Blues; Coffin Blues; Misery Blues; Blue Kentucky Blues; Mistreatin' Daddy Blues; Do Lowd Do; Night and Day Blues; Fogysism.*

Personnel: Miss Cox, vocals, all tracks. Tracks 1-4: Tommy Ladnier, cornet; Jimmy O'Bryant, clarinet; Louis Austin, piano. Tracks 5, 6: Ladnier; Jesse Crump, organ. Tracks 7, 8: Joe Smith, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo. Track 9: Smith; Johnny Dodds, clarinet; Kaiser Marshall, drums; unknown piano. Tracks 10, 11: Smith; Green; Bailey; Miss Austin; Marshall. Track 12: Arthur Campbell, piano; unknown cornet, banjo.

Rating: ★ ★ ★ ★

Miss Cox was a capable but scarcely compelling blues singer in the 1920s. She phrased well, she had a pleasantly lyrical voice, but she did not have the commanding presence of a Bessie Smith or a Ma Rainey.

The element that makes this collection of songs of special interest is the accompaniment she receives. On six selections the pungent cornet of Ladnier is heard; four of these also have O'Bryant's warmly emotional clarinet. Five have the singing cornet of Smith; four offer the big, outgoing trombone of Green and Bailey's pliant clarinet.

These are fascinating accompanists, and it is to Miss Cox' credit that her singing stands up well in such provocative company. Smith is heard behind Miss Cox most of the time, playing with that sensitivity that is so essential to the accompanist's art. Ladnier plays at greater length, both in back of the singer and in some moving solo passages.

Miss Cox' performances vary in the course of the disc, but she is very impressive on the well-known *Fogysim*, on *Misery Blues*, and particularly on the unusual dirge in blues form, *Coffin Blues*.

The recording (1924-1927) is primitive by modern standards. But, by the same standards, the playing and singing are distinctly superior. (J.S.W.)

VOCAL

Lester Flatt-Earl Scruggs

FOGGY MOUNTAIN BANJO—Columbia 8364: *Ground Speed; Home Sweet Home; Sally Ann; Little Darlin', Pal of Mine; Reuben; Cripple Creek; Lonesome Road Blues; John Henry; Fire Ball Mail; Sally Goodwin; Bogle Call Rag; Cumberland Gap.*

Personnel: Flatt, vocals, guitar; Scruggs, banjo; other personnel unidentified.

Rating: ★ ★ ★ ★ ★

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Bluegrass Boys, that was most influential in shaping the classic vocal and instrumental style that has become known as Bluegrass.

Instrumentally, the music is a direct outgrowth of the traditional music styles of the southern mountain region, its two most distinctive characteristics being its use of nonamplified instruments and the employment of the five-string banjo as a lead or background in all songs. But beyond this, the term refers to a specific manner of playing the five-stringer, a sleek, flowing, supercharged three-finger technique pioneered by Scruggs.

Bluegrass music is a ragged, heavily syncopated music much like New Orleans jazz in that it is primarily a polyphonic ensemble music replete with breaks, each of the string instruments having a well-defined role, with the whole idiom being pretty well circumscribed by definite conventions based in traditional hill-music styles.

It's most exciting and highly emotional —Bluegrass music has been described as "another kind of soul music," a description that hits the nail on the head. If anything, it has even more passion, conviction, and drive than most soul jazz.

Flatt, Scruggs, and the Foggy Mountain Boys are the foremost exponents of this music in the country today. There are groups that play with more fire; others are more tradition-minded than they are. Yet this outfit has achieved a fantastic degree of subtle interaction, and their level of musicianship is both higher and more consistent than that of any comparable group.

This is earthy, spontaneous, uncomplicated music rooted in U. S. folk-music traditions and played with driving intensity and fervor. It might take some listening on your part to get accustomed to this approach, but it's well worth the effort. In stereo, it's too much! (P.W.)

Etta Jones

SOMETHING NICE—Through a Long and Sleepless Night; My Heart Tells Me; That's All There Is to That; Till There Was You; I Only Have Eyes for You; Maybe You'll Be There; Love Is the Thing; Almost Like Being in Love; Easy Living; Canadian Sunset; Fools Rush In.

Personnel: Miss Jones, vocals; various combinations of Oliver Nelson, tenor saxophone; Lem Winchester, vibraphone; Wally Richardson, guitar; Jimmy Neeley or Richard Wyands, piano; Michael Mulis or George Duvivier, bass; Rudy Lawless or Roy Haynes, drums.

Rating: ★ ★ ★

If her first album was as notable for Miss Jones' healthy, open-voiced approach as for her basic lack of originality in jazz terms, this session only emphasizes the debits.

I feel her singing is quit unpretentious and at times warming, and listening to her dig in on the up-tempo tunes is a pleasure. But, at best, Miss Jones is a poor substitute for Billie Holiday. Other obvious influences, Dinah Washington for one, show through even more clearly in this pop-slanted material. (J.A.T.)

Pete Seeger

INDIAN SUMMER—Folkways 3851: Indian Summer; Horizontal Lines; The Many-Colored Paper; The Country Fiddle.

Personnel: Track 1: Pete and Mike Seeger, various instruments. Tracks 2, 3: Pete Seeger, various instruments. Track 4: Jean Carignan, fiddle; Pete Seeger, banjo.

Rating: ★ ★ ★ ★

PETE SEEGER IN CONCERT—Folklore 1: I Was Born in East Virginia; Deep Blue Sea; I Knew Leadbelly; El Dia de tu Santo; Cowardly Bearhunt; Pretty Polly; He Lies in the American Land; One Big Fat Hen; Leather Britches; Jew, Joy of Man's Desiring; Suliram; The Bells of Rhymney.

Personnel: Seeger, vocals, banjo, guitar.

Rating: ★ ★ ★ ★

These albums display to excellent advantage two aspects of the considerable talents of Seeger, for two generations of Americans the dynamic link between them and the vigorous traditional music of their forebears.

The Folkways collection presents Seeger in the role of folk instrumentalist, a virtuoso of the five-string banjo, the guitar, 12-string guitar, mandolin, chailin, and what have you. The greater part of the selections in this exciting album is composed of material composed by Seeger for use as film scores. "The music on this LP," he has said, "is an attempt to demonstrate what can be done with relatively simple American folk instruments to provide a programmatic score closely following the action on the screen." What he has done is considerable; it is a fine display of both technical facility and natural musicianship.

Throughout the course of this LP occur moments of quietly breath-taking beauty, ingenious and ardent lyricism, affectingly tranquil charm, and extraordinary inventiveness.

The title piece, which takes up the entire first side, was "written" (Seeger is an "ear" musician) to underscore a documentary film concerning a small community in the Catskills whose inhabitants are forced to leave their homes by construction of a dam.

Seeger is assisted on this by his younger brother, Mike, and the entire suite is a strikingly attractive work of real power and sensitivity. The other tracks are multi-dubs with Pete Seeger taking all the parts. *Horizontal Lines* is an especially effective and whimsical piece, which recalls vividly the dramatic usage of traditional folk instruments in a number of the better Japanese films.

The second album is a location recording of a concert given at St. Pancras Town hall in London on Oct. 4, 1959, and only now made available on LP. The program consists of a number of Pete Seeger's favorite pieces, in which he is thoroughly at ease, and is possibly the finest and most complete evocation yet of his gifts as a song leader without peer. The track *I Knew Leadbelly* is a hauntingly and surgically powerful instrumental tribute.

This strong and cohesive collection was pressed in a limited edition, and is available only from Dobell's Jazz Record shop, 77 Charing Cross Road, London W.C. 2, England. For Seeger fans, this disc is essential. (P.W.)

Memphis Slim

JUST BLUES—Prestige/Bluesville BVL 1018: Beer Drinking Woman; Teasing the Blues; The IC Blues; Baby Doll; Just Blues; Blue and Disgusted; Blue Brew; Rock 'Em Back, Jack; Motherless Child; Brenda; When Your Dough Roller Is Goss; Hey, Slim.

Personnel: Slim, piano, vocals; Harpie Brown, harmonica; Lafayette Thomas, guitar; Wendell Marshall, bass.

Rating: ★ ★ ★ ★

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ticular kind of music often enhanced by visual contact. Urban blues, if not effectively handled, can become frightfully monotonous when taken in large, uninterrupted doses. The lyrics and musical patterns are fairly uniform.

The story is a tale of woe told in the standardized blues technical pattern; yet watching a small handful of swaying bodies, or snapping fingers, or spontaneous rhythmic movements, the story comes alive again.

Some artists, very few, are able to evoke these same images with just sounds. Memphis Slim is one such vocalist, even though, personally, I find that I would still prefer the visual aid when listening at length to his piano.

Slim is a remarkable weaver of tales. He sings with carefree abandonment. He refuses to be hampered by the existing musical technical limitations. He is interested in being just as blue as he can be, by whatever means possible. If he can be more blue by chopping a half beat off here and adding it someplace down the altered melodic line, then chop he does.

He verbalizes in that uncommon mixture of broad, ultraproper, melting, flowing, dropped plosives, all intermingled, so common to many Negroes living outside the south. Hear him swallow the end words "way" and "stay" in *Rack*.

In the main, the urban blues is a sporting blues; however, occasionally as in *Dough Roller*, Slim manages to capture the call-and-response, hymn-singing effect characteristic of small-town southern churches.

The vocalist is not above theatrics and dramatics. Some of it is in questionable taste, and some of it is downright corny. The introduction to *Beer Drinking* is right off the cob; yet the tune is a fascinating one once past that hurdle.

For a relaxed blues artist, beautifully supported by three fine blues musicians, this album is recommended. The vocalist-musician sings his own material as he heard it, and as he wrote it. For those who are inclined to date the veteran as a musician of back-yonder days, *Hey, Slim*, contains contemporary feel enough to challenge that belief.

If you like urban blues, you must at least hear this one. (B.G.)

Big Joe Williams

TOUGH TIMES—Arhoolie 1002: *Mean Stepfather; Brother James; Shake Your Boogie; Vitamin A Blues; She Left Me a Mule to Ride; So Glad; Sloppy Drunk Blues; Yo Yo Blues; President Roosevelt; Forty-Four Blues; Greystone Blues; I Want My Crown.*

Personnel: Williams, vocals, guitar. Track 12: Mary Williams, vocal.

Rating: ★ ★ ★ ★

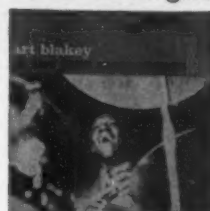
To those readers who are familiar with Williams' work on the World Pacific *Down South Summit Meeting* set only, this gripping collection will come as quite a surprise.

In the *Summit* album, Williams is heard only briefly (in several short solo segments) and does not come across to very good advantage. For one thing the *Summit* recording bore too much the stamp of Brownie McGhee. His was the dominant approach, the one in which all the numbers were cast. In these circum-

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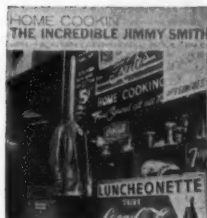


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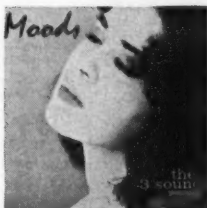


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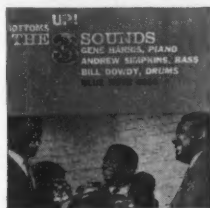


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stances, Big Joe could hardly come across too well, for his approach is much rougher, caustic, and more country than McGhee's. Moreover, Williams is a performer who needs the length of a whole number for his work to reach its maximum force; his singing and playing build slowly, gathering momentum over several choruses and reaching a climax in the final explosive chorus. He was not given this chance in the World Pacific set, and for that reason his work therein is curiously flat and disappointing.

Not so here, however. The very qualities that are absent in his work on the *Summit* disc are very much in evidence in this collection: drive, urgency, intensity, and sustained mood. Every one of the numbers here, in fact, is a fine, surging country blues of real force and conviction.

Williams is a 59-year-old Mississippi-born blues minstrel whose singing and playing bear all the earmarks of the

harsh, jagged, and powerfully introspective blues style long associated with the state. There is a morose, disconsolate quality to his sharp, piercing singing that is picked up and echoed by the stinging plangency of his nine-string guitar.

His approach was shaped in the rough honky-tonks and squalid dives of the railroad, lumber, and turpentine camps in which his early years were spent; the style remains almost as crude and ragged today as on his early Paramount recordings of 30 years ago.

His is a driving, fiercely rhythmic approach that is both exciting and highly emotional, and it's beautifully captured here.

This is the second record the International Blues Record Club has issued. Like the first, *Mance Lipscomb: Texas Sharecropper and Songster*, it is available to nonsubscribers at a cost of \$5 by writing to the IBRC at P.O. Box 671, Los Gatos, Calif. (P.W.)

RECENT JAZZ RELEASES

The following is a list of last-minute jazz releases intended to help readers maintain closer contact with the flow of new jazz on records.

Cannonball Adderley, *And the Poll Winners* (Riverside 9355); *African Waltz* (Riverside 377); *En Route* (Mercury 20616)

Tony Almerico, *French Quarter Jazz* (Imperial 12072)

Tony Argo, *Jazz Argosy* (Savoy 12157)

Frankie Brown, *Bass-Vibes-Drums* (Musicor 3000)

Dave Brubeck-Carmen McRae, *Tonight Only* (Columbia 1609)

Al (Jazzbo) Collins, *In a Purple Grotto* (Old Town 2001)

Ida Cox, *Blues for Rampart Street* (Riverside 374)

Eddie Davis, *Afro-Jaws* (Riverside 373)

Eddie Davis-Johnny Griffin, *Good Bait* (Jazzland 42)

Walt Dickerson, *This Is Walt Dickerson* (Prestige/New Jazz 8254)

Booker Ervin, *Cookin'* (Savoy 12154)

Victor Feldman, *Merry Olde Soul* (Riverside 366)

Stan Free, *Piano a la Percussion* (Old Town 2002)

Erroll Garner, *Dreamland* (ABC-Paramount/Octave 365)

Benny Golson, *Gettin' with It* (Prestige/New Jazz 8248)

Benny Green, *Glidin' Along* (Jazzland 43)

Johnny Griffin, *Change of Pace* (Riverside 368)

Jack Hammer, *Rebellion* (Warwick 2014)

Joe Harriot, *Southern Horizons* (Jazzland 37)

Roy Harte-Milt Holland, *Perfect Percussion* (World Pacific 1405)

Coleman Hawkins, *Night Hawk* (Prestige/Swingville 2016)

Jimmy Heath, *The Quota* (Riverside 372)

Al Hirt-Pete Fountain, *Blockbustin' Dixie* (Verve 1028)

Willis Jackson, *Really Groovin'* (Prestige 7196)

Jazz Five, *The Hooter* (Riverside 9361)

Budd Johnson, *Let's Swing* (Prestige/Swingville 2015)

Jonah Jones, *Great Instrumental Hits* (Capitol 1557)

Sam Jones, *The Chant* (Riverside 9358)

Clifford Jordan-Sonny Red, *A Story Tale* (Jazzland 40)

Junior Mance Trio at the Village Vanguard (Jazzland 41)

Norman Mapp, *Jazz Ain't Nothin' but Soul* (Epic 17014)

Mangione Brothers, *Hey, Baby!* (Riverside 371)

Jackie McLean, *A Long Drink of the Blues* (Prestige/New Jazz 8253)

Blue Mitchell, *Smooth as the Wind* (Riverside 367); *Brasses and Strings* (Riverside 8006)

Red Mitchell, *Rejoice* (Pacific Jazz 22)

Montgomery Brothers, *Groove Yard* (Riverside 362)

Horace Parlan, *Us Three* (Blue Note 4037)

Oscar Peterson, *A Jazz Portrait of Frank Sinatra* (Verve 8334)

Billy and Dede Pierce, *Vocal Blues and Cornet in the Classic Tradition* (Riverside 370)

It's Time for Dave Pike (Riverside 9360)

Jim Robinson, *New Orleans Band* (Riverside 369)

Bette Roche, *Lightly and Politely* (Prestige 7198)

George Russell, *Ezz-Thetics* (Riverside 375)

Shirley Scott, *Shirley's Sounds* (Prestige 7195)

Paul Serrano, *Blue Holiday* (Riverside 359)

Bud Shank, *New Groove* (Pacific Jazz 21)

George Shearing, *Mood Latino* (Capitol 1567)

Nina Simone, *Forbidden Fruit* (Colpix 419)

Chuck Speas, *The New Sound of College Jazz* (Carlton 12/135)

Bobby Timmons, *Easy Does It* (Riverside 363)

Lem Winchester, *With Feeling* (Prestige/Moodsville, Vol. 2)

John Wright, *Nice 'n' Tasty* (Prestige 7197)

Lester Young, *Jazz Immortal Series, Vol. 2* (Savoy 12155)

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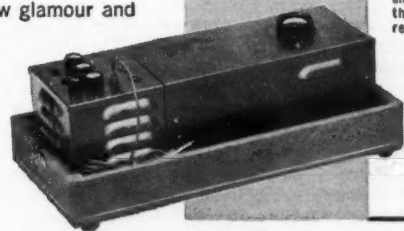


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feather's nest



By LEONARD FEATHER

If you are the average *Down Beat* reader, it is safe to assume that when the big-band jazz of Duke Ellington, Benny Goodman, Woody Herman, and their contemporaries was at its swing-era peak, you were anywhere from minus 5 to plus 12 years old and not a very active buyer of their recordings. This is an important factor in weighing the value of the low-priced Crown

LPs discussed in a recent issue.

Assuming also that you are interested in building a comprehensive jazz record library, you have to consider the following:

1. The original versions of many of these 1935-50 gems are either unavailable or scattered in various LPs, a couple of tracks here and a couple there.

These Crown "tribute" albums, played in most cases by musicians who either were members of those bands or at least are capable of playing as if they had been, are not only available but are far better recorded, can be bought in stereo, and at bargain prices.

2. The argument that you can't recreate the fresh, youthful innovatory spirit that went into the originals simply doesn't stand up. Played on a *Blindfold Test* basis, some of these new versions have been mistaken for the originals. Many are musically equal, others inferior, some superior to the old versions. But Ellington's advice ("if it sounds good, it is good") is the maxim to remember.

If you want in your library documentary evidence of the music created by the swing bands, the testimony furnished by the Crown LPs is just as valid as the old Victors or Brunswicks or Columbias. In fact, if I had never heard the originals and were confronted today by the Crowns, and later by the old versions, I suspect that in many cases the latter would sound anticlimactic.

This seems shocking, yet it's a natural consequence of the maturing of jazz. The average pickup band assembled for a record date, the typical radio or television staff band, even the amazing teen-aged Newport Youth Band, can offer a performance equal in conviction, swing, and ensemble precision to that of many of the top bands of the 1930s and '40s.

3. Though the Crown albums scream the names of the bandleaders at you in huge type (and in a couple of cases even include their photographs) the leaders are not present. But since the facts are clarified as you read the smaller print, and since the over-all results suffer surprisingly little from their absence, the manner in which their names are used is not essentially a musical problem.

Presumably the leaders have acquiesced, in the knowledge that as composers or publishers of some of the tunes, they still have something to gain.

The Crowns are all original and recent recordings, and are technically superior to the versions of which they are belated imitations, so the ethical issue here is of secondary importance when compared with, say, that long series of historic jazz LPs issued on Folkways for which a vast number of excerpts were "borrowed" from old masters that belonged to other companies (with consequent loss of quality, since they had to be dubbed from discs) and released without permission from the artists or record companies.

In general, I would recommend the various toasts, tributes, and salutes as a valuable and economical history course, through which the more recent convert to jazz can find an accurate representation of what was happening in jazz before Cannonball Adderley, Miles Davis, and John Coltrane, who seem to mark the point at which many fans today picked up the subject.



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THE BLINDFOLD TEST BARNEY KESSEL

By LEONARD FEATHER

Barney Kessel, embarked on a happy and fruitful reorientation of his career, divides his time between Hollywood studio work and the leading of his own quartet.

I have had a chance to hear him with his own group, on a record date, and in an all-star session, with André Previn, Shelly Manne, et al. at the Manne Hole in Los Angeles. On both occasions he astonished me with his unique amalgamation of technique, humor, taste, and, of course, funk (you didn't think you could avoid that word, did you?). Although he has continued to walk off with the *Down Beat* polls year after year, his full potential as an inspired and catalytic performer has never been completely realized by the public. If it had been, he would have won the polls by a far wider margin.

This was Kessel's first *Blindfold Test*. The first record was included because Barney just recorded this tune with his own group. The Marvin Jenkins solo was played because Jenkins is the pianist in Kessel's quartet. Kessel was given no information before the interview about the records played.

The Records

1. Jimmy Smith. *When Johnny Comes Marching Home* (from *Crazy Baby*, Blue Note). Smith, organ; Quentin Warren, guitar; Donald Bailey, drums.

I've never heard this before, but I know it's Jimmy Smith. From what I've heard of the organists around, he is the most jazz-oriented. I like his feeling, his lines, his ability to take the organ, which is a very cold instrument in jazz, and make it warm and seem to make these notes bend and twist and all sorts of things—the way Milt Jackson does with the vibraphone. Also, I like his musical conception of playing the bass with the left foot. This is beautiful, too.

For the greater part of it he sustained the feeling. There were a couple of times that I thought he could have effectively gone out before the record came to an end, but he sustained the groove beautifully. Four stars.

2. John Coltrane. *Like Someone in Love* (from *Lush Life*, Prestige). Coltrane, tenor saxophone; Earl May, bass; Arthur Taylor, drums. It's either John Coltrane or someone who is a disciple of that particular school of thought. It's enjoyable listening, and if it is John, I enjoyed it very much.

That specific tenor sound is more agreeable to me in a different context than in the way it was served right here. I'd like to hear it with more of a rhythm section—with the drums more aggressive to take the edge off of that sound, and I'd like to hear tunes in a little brighter tempo.

This has always been one of my favorite tunes, and when I hear it this way, I don't get the feeling that the beauty has been retained. The chords are simply used as a device for some saxophone work. I don't think it's terribly lyrical in that way, but I do like the way that this man plays the saxophone. I would like to hear him on other material.

I feel the lack of a piano. And because of no piano and because of nothing else going along as a strong secondary theme or supplement, it seems that the saxophonist is urged more and more to give more of himself and to play more double time and to extend himself that way. Three stars.

3. Wes Montgomery. *Airegin* (from *Incredible Jazz Guitar*, Riverside). Montgomery, guitar; Tommy Flanagan, piano; Percy Heath, bass; Albert Heath, drums; Sonny Rollins, composer.

Very, very fine. I think that was Wes Montgomery. Wes is an incredible guitarist. I don't know how to base my evaluation—in terms of whether he's making a contribution as a new voice or whether it's simply a terrific performance.

The rhythm section sounded fine behind him. I've not only heard Wes—I've played with the Montgomery brothers. At one time, my group was working in the same town, and I went over and played with them. It was a wonderful experience. He is, I think, the freshest new voice on guitar going today.

The tune is *Airegin* by Sonny Rollins. This is an excellent cut showing Wes' ability. Five stars.

4. Muddy Waters. *Baby, Please Don't Go* (from *Muddy Waters at Newport*, Chess). Waters, vocal, guitar; James Cotton, harmonica.

I have no idea who that is except that I think it's . . . very rootsy. When you hear something like this, it's easy to see where rhythm and blues and some of jazz really came from, because jazz as we play today had its roots in music like this and what went on before this. The only difference is that we have refined it in many ways.

I found the harmonica very refreshing. In this, it seems to add a dimension to this type of thing, and it isn't done too often.

The band was out of tune and every-

thing; from many musical aspects, it would be very inferior, but from the emotional content, I think it's very high for what it's supposed to be.

The balance was not good. I don't believe the tune is a great classic or has a great message, but I do believe the honesty and sincerity of the people who were playing. It was very fine but . . . two stars.

5. Woody Herman. *Original No. 2* (from *Moody Woody*, Everest). Charlie Byrd, unamplified Spanish guitar, composer.

You've really stumped me there. I've never heard anything like that before. Sounds like the acoustical guitar or a gut string—I can't make up my mind which it is—with a band.

I thought at first it might be Charlie Byrd with Woody Herman, but I don't know. I've never heard that sound before of the acoustical guitar playing with a band. Musically, I don't think it's a good fusion. It didn't swing. The band sounded good, but I didn't seem to feel the jelling between the two, and I felt that the sound of the instrument was harsh.

I don't know if this was reproduced mechanically, or if because the guitarist, in playing with a large band, exerted himself and used more pressure than he normally would have. It's the kind of an instrument that you cannot force. Perhaps, with the large group, he was just carried away.

It's a wonderful effort, and things along this line could have a lot of validity—that is, the unamplified guitar. A noble effort, but I don't think it came off any more than . . . two stars.

6. Marvin Jenkins Trio. *Cubano Chant* (from *Marv Jenkins Arrives*, Orovox). Ray Bryant, composer.

I don't know the name of this song, but I've only heard it one other time—by Cal Tjader's group. I don't know if it's an American song or not. This is like about

90 percent of the things that I hear—very well done but not distinctive.

You could tell me that it could be 10 different piano players, and I could accept that fact. I don't hear anything that is creative . . . other than in the current modern idiom, and it's very fine, good, slick jazz playing, but nothing that sets him apart from anybody else that I've heard.

When I rate something in jazz, I always have to think how much contributing there is going on, because if there is a record that is just excellent to listen to—let's say it's someone who sounds like Charlie Parker—and you give that five stars, then what do you give Charlie Parker?

The only thing that keeps me from giving this record the highest rating that I could give it is that I don't hear anything fresh. This is the kind of thing that if you were playing it for somebody in Australia, you could say, "Now I want you to hear something—this is kind of the way jazz is being played in the U.S. today." It's an example, but it's not a classic ex-

ample, and it's not a great contribution. It's just well done.

I don't know who it is . . . a very fine pianist. I'd like to know what the tune is. Four stars.

7. **Lonnie Johnson, *Savoy Blues* (from *Blues and Ballads*, Prestige). Johnson, electric guitar; Elmer Snowden, guitar; Wendell Marshall, bass. Recorded, 1960.**

This record is a very tricky one. I don't know if you are purposely trying to get me on the edge of a cliff here or not. I'm almost certain that it is *not* Django Reinhardt, but I think it is someone heavily influenced by him and that it was recorded in Europe. I'm almost certain of that.

Just as a wild guess—never having heard either of them—I would say that it's either his brother, Joe Reinhardt, or it's a fellow in England called, I think, Diz Disley. They have the approach of Django. They're trying to play like him, but they do lack what the master has.

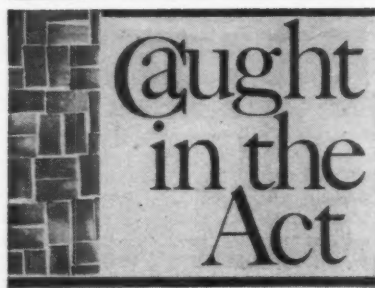
I don't think it's a good record. I don't

think it's saying anything. I think it's fairly recent. Seems to sound sort of like the Hot Club of France but years later . . . the approach . . . the way one guitar player backs the other . . . smacks heavily of the Reinhardt influence but fails to capture it. One star.

8. **Oscar Brown Jr. *Sleepy* (from *Sin and Soul*, Columbia). Brown, vocal.**

I've never heard this. I think it's Jon Hendricks, but I'm not sure, and I don't particularly care for it. If it is him, it is not one of his best efforts in my estimation, and if it isn't, I can only say that I don't enjoy hearing it. It doesn't make me feel too good. It has nothing that pleases me.

And mechanically, it is very experimental in that there's a lot of echo and a lot of breath noises. It's the kind of a thing that strikes me as if they said, "Well, let's turn it out and see what happens. Like maybe it'll either bomb or else get real big." No stars.



LENNY BRUCE-ROY ELDRIDGE
Village Vanguard, New York City

Personnel: Eldridge, trumpet; Ronnie Ball, piano; Peter Ind, bass; Eddie Locke, drums.

Bruce's opening night at the Vanguard was also the New York "premiere" of *The Leather Jacket*, a serio-comic film short in pantomime with jazz-record sound track. The film was written, produced, directed by, and stars Bruce. It demonstrated that he is not only an extraordinary comedian and a bright writer but also an actor of much talent.

During the course of his regular monolog segment that followed the film, the denim-clad Bruce declared that he would not do any of his recorded bits because they are not true to him anymore. Later in his three-week engagement, however, he did do some of his older things. His two opening-night sets dealt with new topics. He is constantly drawing new material from the world around him and is one of the few performers you can go to hear each time he comes to town, knowing that he will be provocative in fresh ways. Lenny needs the audience's acceptance and doesn't want to lose it. ("You loved Sid Caesar once.")

Bruce's comment, "There are no

morals—only mores," is pointed. His dissertations on today's mores are the most incisive, exploratory, and hilarious to be heard today. I think he will be remembered long after the Alan Kings and Joey Bishops are forgotten.

The bill also marked the first appearance at the Vanguard in more than 20 years for Eldridge. Little Jazz has a quartet and makes extensive use of a variety of mutes, but his is not "Embers" music.

The first set was completely muted as he made his expert way through *Out of Nowhere*, *Sometimes I'm Happy*, *Soft Winds*, and a minor-key blues.

The second set, which consisted of *I Never Knew*, *Tin Roof Blues*, *Misty*, *In a Mellowtone*, *Undecided*, and his theme *Yard Dog*, was even better, with some of his searing, open horn charging along the low ceiling.

The supporting rhythm section was generally good, though Locke was a little loud at times. Ball seems to have shed his Tristano influence and developed into a hard swinger with a delightful personal style.

Eldridge reaffirmed his stature as an exciting, lyrical musician. The greats seldom grow worse with age unless they fail to find an outlet for their work.

In combining Eldridge and Bruce, Vanguard Manager Max Gordon came up with one of the best-balanced shows that any club has presented in some time.

—Ira Gitler

DIZZY GILLESPIE
Summit, Los Angeles

Personnel: Gillespie, trumpet; Leo Wright, alto saxophone, flute; Lalo Schiffrin, piano; Bob Cunningham, bass; Chuck Lampkin, drums.

Never one to disappoint his public, Gillespie offered audiences at this Sun-

set Blvd. night spot something more than generous allowances of superb jazz, played by one of the best groups he's headed in years. The resplendent raiment worn by the trumpeter turned out to be a bonus for this, his first Hollywood booking in more than two years. Exotically impressive in full Ghana regalia—braided pillbox headgear and a flowing blue-and-white robe—Dizzy was the most colorfully garbed night-club performer in town.

Visual appeal aside, during his too-brief engagement the trumpeter reaffirmed his status as the greatest-living-jazz-trumpeter-bar-none, to this reviewer's ears at any rate.

In Wright, Dizzy has a valiant sparring partner. The reed man is a fierce, driving, and passionate player on alto, a hard blower who concedes nothing. His flute work is the epitome of clarity and purity of tone. His jazz ideas are executed with icy control. As a jazzman he is, of course, no real match for Gillespie—but who, since Charlie Parker, has been? "It's enough for me," he remarked between sets, "to try and keep up with Dizzy."

The rhythm section is well broken in and drives the horns with abandon. Drummer Lampkin compensates in his time conception for what he lacks in finesse. Cunningham is often featured in arco solos; but, alas, in the course of his bowing on *Night in Tunisia*, inadequate technique, frequent lapses of intonation, and a final hang-up in the idea department stood to his demerit.

Schiffrin, composer of the *Gillespieana Suite*, which the quintet frequently performs with notable success, is an impressive jazz piano man, with obvious classical background, who develops in his solos a kind of rolling flow almost mesmeric in effect.

Gillespie remains a master of the art

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of announcing, dropping such gems as a description of a tune as "Shim-Sham-Shimmy-on-the-St. Louis Blues-Mambo-Boogie-Woogie-Cha-Cha-Pachanga—all at once." This outing turned out to be a crashing, compelling, fast, and eloquent blues, vested with the diverse personalities of the trumpeter, Wright, and Schiffrin.

Oo-Shoo-Be-Doo-Be, which featured the band's "vocal trio" of Dizzy, Wright, and Schiffrin, was effective dead-pan comedy and better jazz.

The richly evocative *Kush*, with its exotic and reflective main theme stated by Wright's flute, rose to a climax with a pulsating trumpet-alto duet followed by a rhapsodic piano passage.—Tynan

JOHN LEE HOOKER

Second Fret, Philadelphia, Pa.

Mississippi-born Hooker, surely one of the fiercest and most "African" or "primitive" of contemporary blues performers, has been touring the folk music circuit (coffee houses, college auditoriums, etc.) for about 18 months, since the release of his Riverside collection, *The Country Blues of John Lee Hooker*, the first disc to present him in the conscious role of folk singer. He's been remarkably successful at it, too, artistically and commercially.

Having spent several evenings at the Second Fret during Hooker's stay, I can report that there's been no diminution in the force, conviction, and intensity that always have marked his earthy singing and playing on record.

I imagine (not having heard him play in person for a Negro working-class audience, which up until now had been his primary audience) that there is little if any difference between his work for a coffee house clientele and for that of a jook joint. Hooker continues to offer the same material — in undiluted form — he has always offered.

Because of his upbringing in the harsh Mississippi delta country, Hooker's music is thoroughly rooted in the strong, raw, starkly emotional blues style of the area, and no matter how far away he's got from the region physically, he never has left home musically. He is still very much a son of the delta.

Considering the fact that Hooker has composed, by his own estimate, more than 300 blues and claims to remember most of them, it is somewhat surprising that he uses such a small repertoire for his folk-music engagements.

His program of tunes did not vary appreciably from night to night, and he invariably opened each set with either his powerful spoken blues *Tupelo* or his surgingly rhythmic *Boogie Chillun*.

Still, the use of such a small number of tunes brought home one important fact: Hooker is capable of vesting each



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piece with a very real force, urgency, and significance — and no matter how many times you've heard a particular tune, it sounds fresh on each hearing. I gave up counting the number of *Tupelos* I heard in the course of the week, yet it was a new and moving emotional experience each time.

The reason, of course, is that it was a new song each time, for improvisation is at the very core of his approach, and even his staples (*Tupelo*, *Boogie Chil-lun*, *In the Mood for Love*, *Hobo Blues*, *Maudie*, etc.) are in constant flux. Several tunes, such as the angry *You'd Better Cut It Out, Baby*, were extemporized on the spot. It left you gasping.

Hooker is a dramatic and exciting performer. Not much of an obvious showman, for there is a certain amateurishness and unease to his song introductions, for example, he is a consummate artist in communicating direct, honest emotion and projecting his own involvement with his material. In an era of standardized, mass, mechanical music, John Lee Hooker is an original.

—Pete Welding



RUTH OLAY

The Summit, Hollywood

Fickle fate has played her share of tricks on Miss Olay.

This onetime vocalist with the Benny Carter Band of the late 1940s looked like one of the more promising bets for stardom a decade later when she began a second career as night-club singer. A performer of distinctive individuality, she proved time and again her ability to capture club audiences with a high-voltage delivery and dynamic stage presence. Then came romance, a second marriage, and semiretirement to Indianapolis.

Miss Olay's resurrection of her career took place recently at this Hollywood night spot. Not only did she reveal all-around improvement in voice, presence, and repertoire, she also advanced the most persuasive argument to date for what seems to be an inevitable climb to the top. Ruth Olay, in brief, has become one of the most dynamic and vocally talented entertainers in the entertainment business.

Statuesque, strikingly good-looking and impressively gowned, she was ac-

companied by pianist Buddy Motsinger, bassist Lyle Ritz, and drummer Jerry Williams. From her opener, *The Best Thing for You Would Be Me*, she emphasized restraint and discipline, yet gave full rein to her considerable vocal flexibility.

A very strong plus in Miss Olay's favor lies in her steadfast refusal to play on the obvious. *Do It Again* was performed with its infrequently heard verse; *The Man That Got Away* became a monument to understatement in the caressing treatment and the reprise of the verse; *My Baby Just Cares for Me* was handled slowly and easily, coolly and insinuatingly, garnished with an amusing new lyric in added choruses before building to a bawdy climax.

A previous characteristic of Miss Olay's style was her apparent fondness for bawdy, all-out belting, stunning in effect but a bit overpowering at times. In the new Olay, this is tempered and consequently much more effective. *I Want to Be Loved*, for example, which has become a hard-to-resist vehicle for sexiness, was taken very straight and with the verse until the final four bars, when all the stops came out as the singer romped home in delicious parody of every night-club sexton who has maimed this song.

Between-shows jazz fell to the Dave Wells Quintet, which, with solidly swinging originals such as the leader's *Confounded*, more than adequately catered to dancers. Wells' personnel consisted of the well-knit Motsinger-Ritz-Williams rhythm section, his own bass trumpet, and the tenor-baritone saxophones of Dave Madden, the latter working his final Hollywood gig prior to emigrating to San Francisco.

The group's ensemble effect combined a big sound, reminiscent of some groups led by bass trumpeter Cy Touff, and much flexibility for the soloists. Madden is forceful on both saxes and rates as an underestimated jazzman or, in any event, a relatively ignored one.

Wells, one of the few bass trumpeters in jazz, is most effective on ballads. His group was essentially a pickup band for the engagement; he maintains a big crew for rehearsal purposes and occasional jobs in the Los Angeles area.

—Tynan

HORACE SILVER QUINTET

Zebra Lounge, Los Angeles

Personnel: Silver, piano; Blue Mitchell, trumpet; Junior Cook, tenor saxophone; Gene Taylor, bass; Roy Brooks, drums.

Though stamped with the strong personality of the leader, Silver's quintet is the embodiment of joyful, honest, and free-blowing modern jazz in the hands of five young players whose musical

maturity is unshackled by trite imitateness or gimmickry. These men play their instruments their own way in a manner, collective and individual, that frequently leaves one loudly applauding the integrity and skill of their work.

Much emphasis is laid by Silver on numbers familiar to buyers of his albums. Thus, *Senor Blues*, *Blowin' the Blues Away*, *Sister Sadie*, and *Strollin'* are consistent vehicles for blowing. But while the tunes are familiar, in this case familiarity breeds only an affection enhanced by the indefatigable inventiveness of the soloists.

Silver, of course, is his own man first, last, and always. An unspectacular pianist in the technical sense, he will frequently take a simple melodic figure, based perhaps on a line from a nursery rhyme, and elaborate on its rhythmic possibilities with a dedication that becomes visually evident. Such playing is an obvious physical strain on this frail musician. That perspiration is not just showmanship.

Mitchell and Cook are consistently stimulating and just as individualistic. Mitchell's tone is big and clean, and he demonstrates a finely honed style. On *Blowin'*, taken as the second number of one set on the night of review, he began his solo quietly with just bass and drums working behind him. After building to a climax of well-constructed improvisation, he made his exit with grace and melodic mastery. Casting himself in a role of different character in *Sister Sadie*, the trumpeter preached heatedly to a pulsating exciting bass and drums background.

In this era of hard-toned and brash tenor men, the playing of Cook is refreshing and emotionally balanced. He gets a sound more than slightly reminiscent of Stan Getz', yet maintains an inner dynamism that conveys a sense of furious energy. Without falling into the outmoded "cool" trap and its implication of near-impotency, Cook says his prayers with a grace that maintains an integral inner swing.

Taylor and Brooks are more than empathetic teammates; they cook tumultuously behind the horn men but manage to maintain an unobtrusiveness of rhythmic character.

Brooks, moreover, is an electric soloist when called upon.

During Brooks' rhythmically complex yet well-controlled solo in *Blowin'* with its expert use of dynamic shading, Silver etched an unforgettable picture in my mind. Perspiring profusely, he sat with his back to the keyboard as he listened to his drummer. During this brief respite from playing, Silver sagged wearily against his piano, the embodiment of fulfilled exhaustion, the personification of the essential spirit of jazz. —Tynan

BOOK REVIEW

HAPPY WITH THE BLUES, by Edward Jablonski. Published by Doubleday & Co., Inc. 286 pages. \$4.95.

This is an affectionate and readable biography of Harold Arlen, the songwriter who, in the last year or two, seems to have earned a great deal of publicity about how little publicity he gets. Whether or not he is as unknown to the public as the prolog implies, Arlen certainly can claim a quantity and quality of output beyond that of several celebrated tune-smiths.

Jablonski, writing in a straightforward, journalistic style, gives a fairly complete factual description of Arlen's childhood as Hyman Arluck, the cantor's son in Buffalo, N. Y.; his years as pianist and arranger, and his short but not insignificant career as a fairly active singer, recording in 1931-4.

In the rest of the book, Chapters 3 to 12 (every chapter, as is customary in books about popular composers, has one of his songs as its title), the author deals in detail with the gradual emergence of Arlen as a writer, from night clubs to stage shows, movies, and television.

One chapter, "Harlem Holiday," concerns his extended relationship with the Cotton Club, for which he and

lyricist Ted Koehler wrote a series of highly successful shows from 1930 to 1934. These scores produced *Stormy Weather*, *As Long as I Live*, *Between the Devil and the Deep Blue Sea*, and a number of other tunes now standards.

It would have been relevant and informative if the author had analyzed Arlen's long, intermittent relationship with Negro themes and performers, which began with the Cotton Club shows and continued in Hollywood with *Blues in the Night* and *Cabin in the Sky* and on Broadway with *Jamaica*, *House of Flowers*, and *St. Louis Woman*.

There is a passing mention of the fact that at the time of his birth, the Arlucks shared a two-family house, with a Negro family living on the first floor. Whether this had any later significance is left unexplored. Jablonski does, however, quote the Negro composer Hall Johnson, who said of Arlen's *America-Negro Suite*: "Of all the many songs written by white composers and employing what claims to be a Negro idiom in both words and music, these six songs by Harold Arlen and Ted Koehler easily stand out above the rest." rest."

Arlen's many lyricists — Dorothy Fields, Yip Harburg, Ira Gershwin, Johnny Mercer, Ralph Blane, Truman Capote — and their various methods of collaborating with him are subjected to

scrutiny that leaves the reader with only one conclusion: songwriting teams have no particular way of working together, but Arlen produced some memorable songs with all of them.


The only fault in books of this kind — and the author cannot be blamed for following an established and successful pattern — is that the subject and his associates do not emerge as fully delineated, living persons.

There is no attempt to explore Arlen's personality in depth, no word critical of him from the first page to the last, and only brief mentions of Mrs. Arlen that says little about her as a human being.

On the rare occasions when Jablonski does become critical — for example, in his analysis of the reviewers' reactions to *St. Louis Woman* — the writing takes on strength and color.

The final chapter, telling a little of the Arlens' home life, adds a pleasantly intimate touch that I'd have liked to have seen extended throughout the book.

Happy with the Blues (an unsuitable title, since the author points out that only a minute fraction of Arlen's work is related to the blues) is well illustrated with 32 pages of photographs and concludes with an excellent song chronology and a selective discography.

—Feather 

PERSPECTIVES

By RALPH J. GLEASON

Practically no subject in music has had more nonsense written about it than the wish-dream of the return of the big bands—unless it's the analysis of why they departed.

As has been pointed out in *Down Beat*, what has made it impossible for the big bands to return is economics, which is what killed them in the first place. But we don't want to face it, which in itself is an indication of the great attraction the big bands still hold for some of us.

With the exception of a very few, such as Duke Ellington, Harry James, and Count Basie (and how long can they go on?), I am convinced that the big bands will be limited to seasonal tours, as far as the road is concerned, and for the rest it will be rehearsal and recording units. And I would like to see some AFM help given to the rehearsal bands instead of this silly dance-band contest, which, each year, merely proves again that there's no future in it.

The most recent pronouncement about the big bands comes from Ray Conniff, who has been touring a traveling recording session under the guise

of a "stereophonic concert." The big bands, he said, were killed by electronic boosting on records, which make them "sound dead, dull, and hollow when you hear them live."

Even taking into account Conniff's vested interest in electronic amplification, this is a silly statement. Has the Zoomar lens of television made live sports obsolete? It hasn't, and it won't. Whatever killed the bands, it certainly wasn't stereo and/or high fidelity.

It's interesting to note that his first concert tour was a big success. His second, on which he is now embarked, is just the opposite. It may be that once is all the audience can hold still for when the product is basically as dull as Conniff's.


Unfortunately, only a relatively small portion of today's audience has ever had a chance to hear a good big band in person. It happened that in San Francisco recently, the Conniff concert played there one week and Harry James the next. There is simply no comparison. Not that anyone who ever has heard James or Basie or Ellington or one of the other good big bands would ever have thought a comparison possible, but it just goes to show how we continually deal, in this advertising-age society, with the "image" rather than the reality.

The U.S. public, however, seems willing to hold still for almost any sort of trivia if it is served to them with gimmicks and a straight face. Lukas Foss showed this with his several improvisatory concerts with classical musicians.

Jazz, which can be as dull as dishwasher any time (what else can the interminable flow of "soul" albums be called?) remains the hope of live music in this country. That it is our most original artistic product may be a cliché, but it's still true.

The point at issue is that of the continual struggle for the creative artist to continue to create (i.e., to stay alive) in a society that insists on molding him to the contrived and insists on substituting gimmick for reality and expending its energies on dramatizing trivia.

Mort Sahl comments that André Previn's new LP is called *Like the Last One*. This is true of a great many more recordings than their recorders would like to admit.

The yardstick of commercial success still is used to judge art. The jazz musician still is practicing an art in the market place and under the rules of a trade union designed to protect workmen, not artists. It's a wonder any of it is any good at all, and the great thing is that so much of it is. That in itself is quite a tribute to jazz. 

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LIGHTNIN'

(Continued from page 15)

played every facet of his impressive talent. He sang and played songs like *Santa Fe Blues* and *Bottle Up and Go*, revered songs, fixed by tradition; he performed original songs, *Short-Haired Woman* and *75 Highway*, which he composed in the customary molds and which have been assimilated into the tradition itself, and finally, mixing both tradition and imagination, he extemporized a series of blues performances like *Mama and Papa Hopkins* and *Get Off My Toe*, a stunning re-creation of his days as a sidewalk entertainer.

These impressive performances showed Hopkins to be a traditionary who had superimposed his embellishments and refinements on an already existing and solid structure.

Concert appearances soon followed, and in the early part of November Hopkins was before television cameras for a national broadcast on the CBS *Television Workshop*, a special and sensitively done folk-music show.

While in the east, he appeared on a hootenanny program at Carnegie Hall (and was described by writer Nat Hentoff as "the only real folk singer on the program, as distinguished from singers who 'interpret' folk material"), initiated a concert tour of the college circuit, and participated in a series of recording sessions. Lightnin' had taken New York City by storm.

Concern has been voiced by various writers about whether he will be able to weather the adulation of the folkniks, who now comprise the bulk of his audience, and remain true to his art.

It is true that he has developed a glib stage manner for concert appearances, at which he seldom performs his more moving, powerful, or controversial pieces. For the folk audience he presents a program of attractive, though routine, blues concerned largely with women and the pleasures and pains of sensuality. He gives only a small portion of himself, and the critics have noted this. He has withstood years of difficulty, they seem to be saying, but now will success spoil Lightnin'?

Hopkins is acutely aware of the dichotomy that exists between the fare he offers his concert audiences and the powerful, impassioned, and fiercely introspective blues he sings for his friends and neighbors on Houston's Dowling St.

"I stay with my own people," he said. "I have all my fun, and I have my trouble with them." Since his songs reflect this situation, he reserves the full force of his artistry for them — and they'll always serve as a touchstone for him. He's in east Texas now, playing in the dives and jook joints of his earlier, leaner years.

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AD LIB

(Continued from page 10)

means of raising money. Some 8,000 persons came to the first festival, and 24,000 were there last year. The church was rebuilt.

U.S. jazz festivals, which began with the *Daily News* late edition extravaganza at Madison Square Garden in early June, and will conclude in September at Monterey, Calif., have nearly all been announced. Latest to announce their dates are Detroit, Aug. 4-6; Buffalo, July 28-30; Saugatuck, Mich., Aug. 11-12.

But the real increase in summer jazz activity is on the concert circuit. In addition to its regular festival, Randall's Island has already presented two of three concerts—Louis Armstrong, Cannonball Adderley, and Gerry Mulligan in the first and Duke Ellington, Sarah Vaughan, and George Shearing in the second. The last concert, July 22, presents Dave Brubeck, Carmen McRae, and Maynard Ferguson.

New York's Museum of Modern Art already has begun its second year of Jazz in the Garden. Held on 10 consecutive Thursdays at 8:30 p.m., the first three featured Bud Freeman with Pee Wee Russell, the Slide Hampton Octet, and the Al Grey-Billy Mitchell Sextet. Most of the remaining dates are set: the Roy Eldridge-Coleman Hawkins

Quintet, July 13; the Stars of Faith, July 20; Booker Ervin and the Playhouse Four, July 27, and the Dick Wellstood Quintet, Aug. 3. Duke Ellington and Gerry Mulligan are scheduled to appear before the season closes.

Among the music tents, Philadelphia's Music Circus already has had three jazz concerts. The rest of the summer schedule includes George Shearing, July 10; Dave Brubeck, July 17; Duke Ellington, July 24; Louis Armstrong, July 31; Lionel Hampton, Aug. 14; Count Basie, Aug. 26.

Amusement parks are following the jazz lead. Freedomland in New York has regular Dixieland sessions, nightly dances, and occasional jazz attractions. Lionel Hampton was the first of these attractions . . . Cincinnati's Coney Island has expanded its name-band policy. Bands play there Thursday through Saturday evenings. Current bookings include Stan Kenton, Buddy Morrow, Les Brown, the Jimmy Dorsey Orchestra, Les Elgart, and Ralph Marterie . . . Atlantic City's Steel Pier presents Buddy Morrow July 7-13; the Glenn Miller Orchestra, July 14-15 and 18-20; Ralph Marterie, July 29-Aug. 3; Les Brown, Aug. 4-10; the Gene Krupa Quartet and Jerry Wald, Aug. 11-17; Maynard Ferguson, Aug. 18-24; Billy May, Aug. 25-Sept. 1, and Stan Kenton, Aug. 2-4.

On Cape Cod, the Jazz Offshore project has begun its second season at the Club 46 (drinks are 46 cents during the afternoon), the Hotel Terrace Gables in Falmouth Heights. Anita O'Day finishes there on July 9. Other artists include Carmen McRae, July 10-16; Buddy Rich, July 17-23; Dizzy Gillespie, Aug. 7-13; Josh White, Aug. 14-20; Lambert Hendricks-Ross, Aug. 21-27, and Maynard Ferguson, Aug. 28-Sept. 4. On July 22-23 owner Edward Leary plans a jazz contest, the winners of which will appear at the club sometime during the two open weeks, July 24-Aug. 6.

Back in New York, Copa City will continue its Sunday afternoon (4 p.m.) jazz for the soft-drink set. Initial reactions to the matinee jazz were excellent. Various civic groups contemplate some sponsorship of their own. In Manhattan, the Crystal Room, a supper club opposite El Morocco on E. 54th St. has begun a parade of jazz pianists, led off by Billy Taylor. Willie Shore, who has booked jazz talent for many New York clubs and is now responsible for the new room, promises appearances by Eddie Heywood, Barbara Carroll, Marian McPartland, and Andre Previn.

The Modern Jazz Quartet, which began this year's Music Barn concerts on July 1, tours the Continent from Oct. 8 until December . . . Gil Evans will reform his 11-piece group and work with

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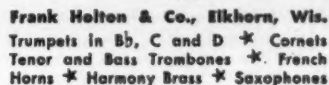


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The Woodchoppers doing the cutting with **Woody Herman** are **Bill Chase**, trumpet; **Gordon Brisker**, tenor saxophone; **Nat Pierce**, piano (he also wrote the scores); **Chuck Andrus**, bass; **Jimmy Campbell**, drums . . . **Chris Connor** and **Herbie Mann** are now booked exclusively by Associated Booking Corp. . . . **Ernie Wilkins** is so pleased with the reception given to his quartet that he plans to tour with it. He expects to sign



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booking and recording contracts soon. His only concern, he said, is whether another horn should be added. He said he hopes that his *Jazz Suite* will be recorded soon, adding, "I spent a year writing it. With that, I hope to prove myself a jazz composer."

Joe Newman will leave soon for Sweden to meet his parents-in-law . . . Bassist **Irv Manning** has joined the Louis Armstrong All-Stars . . . **Peter Duchin**, son of the late **Eddy Duchin**, debuts his own band at the Empire Room in the Waldorf-Astoria in the fall . . . **Stan Kenton** is due at Basin Street East at the same time . . . Singer **Gene McDaniels**, who complains of threatening schizophrenia caused by his resolve to be a jazz singer in the face of his current and hit pop record, was accompanied during a recent Village Vanguard party by **Les McCann**, piano; **Herbie Lewis**, bass; **Ron Jefferson**, drums . . . *The Connection*, now in a film version, did so well with critics during the Cannes Film Festival that it has had several other festival offers.

Trumpeter **Al Hirt** will be seen on a **Danny Thomas** television show late this summer . . . *The Many Splendored Stompers*, an octet composed of Madison Ave. advertising men, was heard recently on CBS Radio's *In Person*. Spokesman **Hal Davis**, accordionist, founder of the group and assistant to Grey Advertising's president, is inclined to run everything up the metropole to see how it swings as well as who might salute. Sample Davis quips: "The musicians union knows we don't compete with their men, because they've heard us play . . . The secret of our success is—no rehearsal . . . Somebody suggests a number and, after a little discussion, somebody else says, 'Why doesn't the brass section put it into the small end of their horns and see how it comes out.' If it comes out okay, we go . . . Music is a many-stompered thing."

Verve executive **Creed Taylor's** secretary, **Margo Guryan**, is the perfect employee. A graduate of Boston University, she has a degree in music. She is a musician with jazz interests, a songwriter—her *Moon Ride* was recorded by **Chris Connor** . . . **Max Roach** and **John Coltrane** have signed with Impulse, the jazz label of ABC-Paramount. Coltrane's album already has been cut . . . **John Lewis'** next Atlantic record will feature the pianist with groups of different sizes.

Roulette will soon release new albums by **Joe Williams** with **Harry Edison**, and a special package, *The Birdland Story*, booklet by Leonard Feather, music by such as **Harry Belafonte**, **John Coltrane**, **Miles Davis**, **Dizzy Gillespie**, **Max Roach**, **Charlie Parker**, and **Stan Getz**. **Bob Hope** has taken full-page ads in most of the trade papers asking distribu-

tors and disc jockeys to support a vocal treatment of *Cumana*, written by pianist **Barclay Allen**. **Allen** was paralyzed in a crash in 1949. There was some hope that he might play again. Recently, he suffered another serious injury. His friends are rallying to his aid.

The most unusual jazz record new of the month comes from England, where the National Union of Boot and Shoe Operatives made a direct play to and for its 5,000 younger members by distributing an especially produced jazz record by British traditionalist **Acker Bilk**. **Bilk** and the **NUBASO** avoided such obvious titles as *Boots or Body and Sole*, even though the public relations firm that organized it all is uniquely titled **Mountain & Molehill**. The record jacket gives equal billing to **Bilk** and **British boots**.

Six jazz books are in the offing. **Simon & Schuster** will publish **George Simon's** *The Feeling of Jazz* this fall. **Diamond Book**, a soft-cover company, has scheduled five in the jazz field. **Martin Williams** will write about the New Orleans period, **Wen Shih** about swing, **Ira Gitler** about early modern jazz, and **Joe Goldberg** will cover the contemporary period. No author has been signed yet to cover the 1920s.

PHILADELPHIA

Local newspapers continue to foul up names of jazzmen. **Sal Salvador** was billed as **San Salvador** for his **Steel Pier** date in Atlantic City. And **Paul Chambers** became **Chamberland** for his **Show Boat** appearance with the **Miles Davis** group featuring **J. J. Johnson**. Other recent **Show Boat** attractions included **Art Blakey**, **Chris Connor** (billed as **Connors**), and **Les McCann**.

George Shearing did big business during his **Red Hill** date. **Sarah Vaughan** was a surprise booking at the New Jersey room after **Gene Krupa** and **Carmen McRae** appeared . . . **Ex-Philadelphian** **Burt Collins**, who left town several years ago to join **Woody Herman**, took time off from the *Bye Bye Birdie* pit band to sit in on trumpet with **Quincy Jones** during the band's date at **Pep's**. **Joe Williams** and **Harry Edison**, **Slide Hampton**, and **Lambert-Hendricks-Ross** also played the room recently.

Stan Kenton opened the **Lambertville Music Circus** jazz series with a three-day date marred by bad weather. Trumpeter **Marvin Stamm** joined the band the day after his graduation from North Texas State College . . . **Nelson Boyd**, a former **Charlie Parker** bass man, joined **Billy Root's** group playing background music for the **Neighborhood Playhouse** date of *The Connection*. **Root** played a jazz concert at the **Tally-Ho** motel and also lined up concerts at **Pennsylvania Military College**, **Ocean**

City, N. J., and in New Hope . . . **Bernard Peiffer** continues at Berne's Woodland Inn in Abington, and **Red Rodney** is a holdover at the Under-ground.

CHICAGO

Musicians in both Chicago locals were saddened by the death of drummer **Buddy Smith** last month. Smith, who suffered severe burns last winter when his clothes caught fire while he worked on his car, collapsed a few days before his death. Cause of death was unknown at press time. During his career, Smith worked with most of the Chicago jazzmen, both modern and traditional.

When the **Dukes of Dixieland** opened at the Empire Room of the Palmer House last month, they unveiled a new rhythm section — **Gene Schroeder**, piano; **Jim Atlas**, bass; **George Wettling**, drums. At the group's opening, a disc-jockey observer remarked, "Wettling with the Dukes is like **Babe Ruth** with the Boston Bees" . . . **Al Hirt**, another product of the Crescent City, brings his brand of jazz to the staid environs of the Edgewater Beach hotel the first week of August.

The **Count Basie** band roared through a week at the Tivoli last month. **Lambert-Hendricks-Ross** and comedian **Redd Foxx** were on hand, too. The Basie band also played a relaxed two-nighter at a north-side night club. One of the new faces in the band is that of trombonist **Quentin Jackson** . . . Former Basieites singer **Joe Williams**, trumpeter **Harry Edison**, tenorist **Billy Mitchell**, and trombonist **Al Grey** played a one-weeker at the Tivoli shortly after the Count and company departed.

Bassist **Johnny Pate** is leaving Associated Booking Corp. to go back into music full time. He intends to do free-lance recording (both a&r-ing and playing) and concentrate on writing. There is a possibility that he will revive his trio . . . The Gate of Horn has instituted a Monday "Omnibus" with **Studs Terkel** as host. Plans call for the use of every kind of act having some entertainment value . . . The Sutherland, which has used local trios to no avail recently, may switch back to a name-group policy. **Ira Sullivan's** Quintet worked the club the week before the group played the Indiana Jazz Festival.

Historian-writer **John Steiner** brought Milwaukee trumpeter **Jabbo Smith** to Chicago for a weekend session with Windy City musicians last month. Smith, inactive in music for the last few years, is contemplating a comeback try. Members of the Milwaukee Jazz Society and others are ready to help him if he decides to attempt it.

Pianist **Audrey Morris** and bassist **Sam Genovese**, partners in marriage and music, left the London House and Chi-

cago last month. They are now working at the Riviera in Las Vegas, Nev.

Franz Jackson's Original Jass All-Stars had a brief whirl in the political scene last month—the traditional group played for a state legislators' banquet in Springfield, the Illinois state capital.

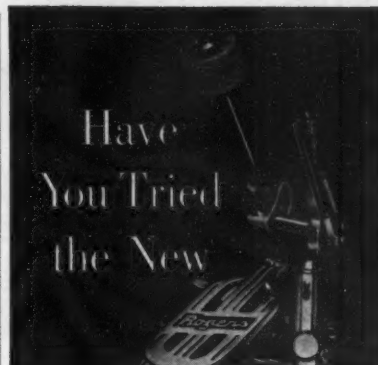
LOS ANGELES

The much-heralded new jazz program at Capitol Records died aborning. A big name based in New York was sought as the first contractee but the deal fell through and sank the entire project . . . That "leading independent" label that was due to close shop (**DB**, June 8) was saved by the bell—and three single hit records. Now it's got a new lease on life. That's disc biz . . . Drummer **Mel Lewis** will leave the **Gerry Mulligan** band after a final date at Randall's Island, N. Y. After a year with the baritonist, Lewis takes up where he left off in Hollywood.

Pianist **Joe Castro** moved to New York and plans to live there a while . . . Concerts, Inc., has set the **Mary Kaye Trio** and the **Four Freshmen** for concerts at the Waikiki Shell in Honolulu, Hawaii, Aug. 19 and 20. The promotional outfit took over the annual Dixieland night at the Hollywood Bowl this year from promoters **Gene Norman** and **Frank Bull**. **Pete Fountain**, the **Dukes of Dixieland**, and others are set for the two-beat event there Sept. 9 . . . **Richard (Groove) Holmes** assumed the organ bench at the Black Orchid for an indefinite stay since the folding of **Geno's** Bit. The Orchid also features a Sunday morning session from 6:30 to 11 a.m.

The jazz-and-religion twist traveled full circle recently when the Rev. **Samuel Heyliager**, for 27 years head of Hollywood's Church of Spiritual Revelation, led a jazz group and worshipers in prayer on a Sunday morning at the Cloister nitery on Sunset Strip. The bar was closed during the service . . . **Billy Eckstine** switched from the Las Vegas Dunes lounge to the Flamingo's for 16 weeks during 1962. He's been doing turnaway business at the former hotel, where he worked backed by an unusual, fine eight-piece jazz group . . . And swinging **Kay Stevens** returned June 1 to Vegas' Riviera lounge for three months.

Jazz pioneer **Artie Schutt** may be heard these evenings playing intermission piano at Jim's Roaring '20s in the Downey Wonder-Bowl (that's a bowling alley). In the same room, clarinetist **Johnny Lane** added trumpeter **Wild Bill Davison** to the band and said he plans to bring in **Muggsy Spanier** soon . . . **Hank Mancini** took off for Hawaii on the first leg of a promotional tour for his publishing firm, Northridge Music. He is extending the trip to in-



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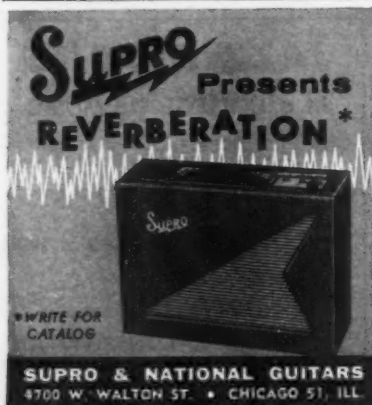
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clude Mexico, Argentina, Venezuela, Guatemala, Nicaragua, Costa Rica, and Panama where *Peter Gunn* is now being shown on South American television. It's already seen on the tube in Japan, Hong Kong, Thailand, the Philippines, Australia, and Bermuda.

Dixie lovers in the Pomona Valley area may now dig *John Henderson's* Dixie Rebels at *Bill Bacin's* Storyville in Montclair . . . Tenor man *Vince Wallace* moved into Newport Beach's Blue Beet with *Jim Murphy* on piano; *Mark Proctor*, bass; *Bill Schwemmer*, drums, Fridays and Saturdays with Sunday sessions from 5 p.m. . . Interdisc's *Jack*

Lewarke returns to L.A. Aug. 17 on leave of absence from the jazz record distributing outfit headquartered in London, England. *Lewarke* leaves *Ed Michel* as director at headquarters, with *Ron Kass* running things at the firm's Italian-Swiss branch and *Alan Bates* taking over the new office in Paris.

Disc jockeys, television personalities and night-club performers have named July as *Jimmy McHugh* Month, during which they will program and perform tunes by the famed songwriter. This marks the first time a noted songwriter has been paid such tribute by performers internationally.

WHERE & WHEN

The following is a listing by urban area of jazz performers, where and when they are appearing. The listing is subject to change without notice. Send information to *Down Beat*, 205 W. Monroe, Chicago 6, Ill., six weeks prior to cover date.

LEGEND: *hb*—house band; *tfn*—till further notice; *unk*—unknown at press time; *wknds*—weekends.

NEW YORK

Basin Street East: Closed to 8/20.
Birdland: *Buddy Rich*, *Slide Hampton*, to 7/12.
Maynard Ferguson, *Olatunji*, 7/13-19. *Olatunji*, *Jazztel*, 7/20-8/2.
Bon Aire Lodge (N.J.): *Sol Fisch* to 8/31.
Condon's: *unk*.
Copa City: *Jimmy Witherspoon*, *Red Garland*, *Philly Joe Jones*, to 7/9.
Embers: *Henry (Red) Allen*, *Peter Nero*, to 7/15.
Henry (Red) Allen, 7/17-29.
Five Spot: *Barry Harris*, *Dave Pike*, tentative to 8/31.
Half Note: *Toshiko-Charlie Mariano* to 7/16.
Herbie Mann, 7/18-8/6.
Hickory House: *Don Shirley*, *tfn*.
Jazz Gallery: *Theonious Monk* to 7/31.
Metropole: *Sol Yaged*, *Cozy Cole*, *tfn*. Upstairs: *Gene Krupa*, *Cozy Cole* to 7/31.
Nick's: *unk*.
Roundtable: Closed to 7/31.
Ryan's: *Wilbur DeParis* to 7/31.
One Sheridan Square: All-summer folk-song festival.
Versailles: *unk*.
Village Gate: *Cal Tjader*, *Leon Bibb*, to 7/9.
John Coltrane, 7/11-23.
Village Vanguard: *Miles Davis* to 7/9. Cannonball Adderley, 7/11-16.

WASHINGTON

Abart's: *Art Blakey*, 7/4-9. *Jimmy Smith*, 7/11-16.
Montgomery Bros. 7/18-23.
Cafe Lounge: *Malachi-Fabrizio-Hodgson*, *tfn*.
Charles Hotel Lounge: *Booker Coleman*, *tfn*.
Showboat: *Charlie Byrd*, *tfn*.
Underground: *Bill Harris* (guitar), *tfn*.

DETROIT

Au Sable: *Jack Brokensha*, *tfn*.
Baker's Keyboard: *Bobby Short*, 7/10-7/22.
Drome: *Dorothy Ashby*, *tfn*.
Empire: *Red Nichols* to 7/15.
Flame: *Dinah Washington* to 7/9.
Kevin House: *Bill Richards*, *tfn*.
Mermald's Cave: *Eddie Bartel*, *tfn*.
Minor Key: *Lambert-Hendricks-Ross* to 7/9. *Gene Ammons*, 7/11-7/16.
Roostertail: *Bobby Hackett* to 7/16.
Tami Ami: *Bourbon Street Paraders*, *tfn*.

NEW ORLEANS

Cosimo's: *Nat Perrillat*, *wknds*.
Dan's Pier 600: *Al Hirt*, *tfn*.
Dream Room: *Santo Pecora*, *hb*.
Famous Door: *Murphy Campo*, *Mike Lala*, *tfn*.
French Quarter Inn: *Pete Fountain*, *tfn*.
Joe Burton's: *Joe Burton*, *tfn*.
Joy Tavern: *Alvin Tyler*, *wknds*.
Paddock: *Octave Crosby*, *tfn*.
Prince Conti (motel): *Armand Hug*, *tfn*.
Vernon's: *Melvin Lastee*, *wknds*.

CHICAGO

Alhambra: *Ahmad Jamal*, *tfn*.
Birdhouse: *Lennie Tristano* to 7/9. *Ramsey Lewis*, 7/19-30. *Gold Coast Jazz Band*, Mon., Tues.
Black Eyed Pea: *Pat Manago*, *tfn*.
Bourbon St.: *Bob Scobey*, *Art Hodes*, *tfn*.
Cafe Continental: *Dave Remington*, *tfn*.

Easy St.: *Rick Frigo*, *tfn*.
Gate of Horn: *Odetta* to 7/9. *Terriers*, 7/11-30.
Studs Terkel, Mon.
Hey Rube: *Steve Behr*, *tfn*.
Italian Village: *Ron Drumm*, *tfn*.
Jazz, Ltd.: *Bill Reinhardt*, *Jo Henderson*, *tfn*.
Franz Jackson, Thurs.
London House: *Marian McPartland* to 7/9. *Osce Peterson*, 7/11-8/6. *Eddie Higgins*, *hb*.
Mister Kelly's: *June Valli* to 7/9. *Marty Rabenstein*, *Dick Marx-John Frigo*, *hbs*.
Pigalle: *Lurien Hunter*, *tfn*.
Red Arrow: *Franz Jackson*, *wknds*.
Scotch Mist: *Tom Ponce*, *tfn*.
Sutherland: *Ira Sullivan*, *Tues*.

LOS ANGELES

Beverly Cavern: *Teddy Buckner*, *tfn*.
Black Bull: *Gus Bivona*, *tfn*.
Black Orchid: *Richard (Groove) Holmes*, *tfn*.
Blue Beet: *Vince Wallace*, *wknds*.
Digger: *Name grps*, *wknds*.
Encore: *Big Miller*, *tfn*. *Bobby Troup*, *wknds*.
Green Bull: *Johnny Lucas*, *wknds*.
Hob Nob (Azusa): *Loren Dexter*, *tfn*.
Holiday House (Malibu): *Betty Bryant*, *wknds*.
Honeybucket: *South Frisco Jazz Band*, *tfn*.
Hermosa Inn: *The Saints*, *wknds*.
Jimmie Diamond's (San Bernardino): *Edgar Hayes*, *tfn*.
Jim's Roaring '20s (Downey): *Johnny Lane*, *Walt Bill Davidson*, *tfn*.
Knotty Pine: *Associates*, *wknds*.
Le Crazy Horse: *Pla Beck*, *tfn*.
Le Grand (theater): Sun. morning after-hours sessions.
Lighthouse: *Howard Rumsey*, *hb*. *Name grps*, *Sun*.
Lococo's (Manhattan Beach): *Stuff Smith-Ben Stewart*, *Sun*.
Melody Room: *Ronnie Brown*, *Tito Rivera*, *tfn*.
Maxie's: *Stuff Smith-Rex Stewart*, *International*, *tfn*.
Nickelodeon: *Sunset Jazz Band*, *wknds*.
Parisian Room: *Jess Stacy*, *tfn*.
PJ's: *Eddie Cano*, *Mon*.
Renaissance: *Curtis Amy* to 6/30. *Bessie Griffin*, *Gospel Pearls*, *Sun*.
Rosie's Red Banjo: *Art Levin*, *tfn*.
Rumble Seat: *Dr. Jack Langley*, *tfn*.
Sherraton West: *Cal Gooden*, *tfn*.
Sherry's: *Claude Williams*, *tfn*.
Shelly's Manne-Hole: *Shelly Manne*, *hb*, *wknds*.
Helen Humes, *wknds*. *Frank Rosolino*, *Mon*.
Tues. *Russ Freeman-Richie Kamuca*, *Wed*.
Teddy Edwards, *Thurs*.
Storyville: *John Henderson*, *Dixie Rebels*, *tfn*.
Town Hill: *Mon*. sessions.
Zebra Lounge: *Nina Simone*, *Jay Migori*, *Sun*. morning sessions.

SAN FRANCISCO

Black Hawk: *Cal Tjader* opens 7/11.
Black Sheep: *Earl Hines*, *Joe Sullivan*, *tfn*.
On-the-Levee: *Kid Ory*, *Fri*, *Sat*.
Pier 23: *Burt Bales*, *tfn*.
Earthquake McGoon's: *Turk Murphy*, *Pat Yakee*, *tfn*.
Dante's Inferno: *Richie Crabbree*, *tfn*.
Stereo Club: *Pony Poindexter-Alice Chapman*, *tfn*.
hungry I: *Clancy Brothers*, *Dick Gregory*, to 7/20.
Other Room: *Frank D'Rone* to 7/12.

JAZZ FESTIVALS

Virginia Beach (Virginia Beach, Va.): 7/14-25 (two performances).
Buffalo (N.Y.): 7/28-30 (three performances).
American (Detroit, Mich.): 8/4-6 (three performances).
Saugatuck (Mich.): 8/11-12 (two performances).
Randall's Island (New York City): 8/25-27 (three performances).
Indiana State Fair (Indianapolis): 9/1 (one performance).
Atlantic City (N.J.): 9/2 (one performance).
Monterey (Monterey, Calif.): 9/22-24 (five performances).

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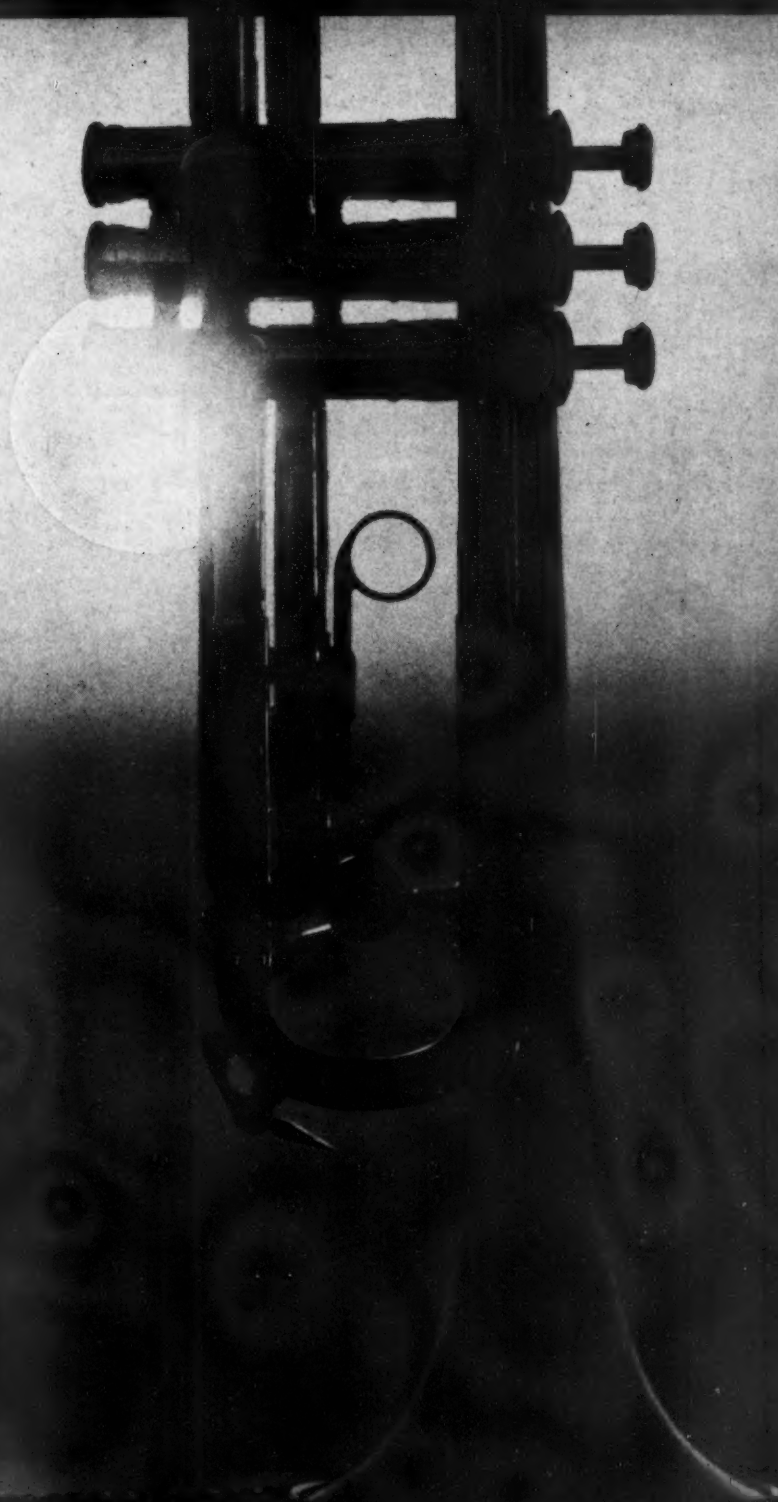
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